

Saturday 20 January 2018

Amateur Photographer



Sony Alpha 7R III
Why Sony's stunning all-rounder
is the **best mirrorless** yet

Passionate about photography since 1884

Get your wings

RSPB shooter David Tipling shows how
to get brilliant garden bird images

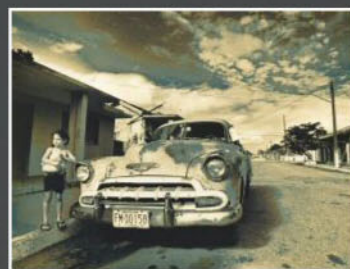


Be upright in Photoshop

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and **viewing angles**
in your shots

Street genius rediscovered

Never heard of Helen Levitt?
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7days

A week in photography



Given the UK's range of garden birds and wilder varieties, the popularity of bird photography is no surprise. To get standout shots of our feathered friends can be a challenge though, because you can't ask them to go back on the twig if you fluff the shot the first time. Never fear, however, as we bring you essential bird photography tips from one of the UK's finest photographers (page 30)

– tips that will be as useful in your garden as at an RSPB reserve. Another highlight of this week's issue is our review of the impressive mirrorless all-rounder: the Sony Alpha 7R III (page 40). For film buffs, we have part two of Tim Rudman's guide to creative darkroom toning (page 14), and a review of a stripped-back, keenly priced classic Voigtlander on page 46. In other words, there's lots to enjoy. **Nigel Atherton, Editor**

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In this issue

6 First look

Michael Topham takes a closer look at Panasonic's video-focused GH5S mirrorless camera

14 Set the tone

Tim Rudman explains how different toners are used for their colour-changing properties

20 Stories of the street

Steve Fairclough examines the career of Helen Levitt – one of the 20th century's most important documentary photographers

24 Location Guide

Michael Topham reveals all that's waiting to be caught on camera at Reculver Towers in Herne Bay, Kent

30 On the wing

David Tipling shows you how to capture garden bird shots this winter

38 When Harry met...

Harry Borden recalls his experiences of shooting the enigmatic pop star Robbie Williams

40 Sony Alpha 7R III

Andy Westlake checks out Sony's latest full-frame, mirrorless camera

46 Voigtlander Bessa-L

John Wade tells us how to turn this basic camera into a fascinating beast

Regulars

3 7 days

12 Inbox

28 Reader Portfolio

36 Evening class

50 Accessories

51 Tech Support

66 Final Analysis

ONLINE PICTURE OF THE WEEK



© MATT MCCORMICK

These Are My Mountains

by Matt McCormick

Nikon D750, 70-300mm, 1/125 sec at f/5, ISO 360

This beautiful stag portrait was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Matt McCormick. He tells us: 'This shot was taken on a family day trip while we stopped at the Loch Tulla viewpoint near Bridge of Orchy, Scotland, to take in the scenery. We

were pleasantly surprised to find a friendly stag roaming around. I used my Nikon D750 and 70-300mm lens set to 70mm, and fired off a couple of shots. I was delighted to capture this (perhaps, less common) side-on shot of the stag, looking majestic and contrasting nicely with the winter wonderland background.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

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NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



Nikon unveils pro-spec zoom at CES

Nikon has used the CES 2018 tech show to release its new professional-spec telephoto zoom: the AF-S Nikkor 180-400mm f/4E TC1.4 FL ED VR. This FX-format lens features a built-in 1.4x teleconverter. When employed the teleconverter turns it into a 252-560mm lens with a 1-stop reduction in maximum aperture. This monster lens weighs a whopping 3.5kg, is fully weather sealed and supports drop-in 40.5mm filters. It's expected to be available from March with a price tag of £10,999.

New Nik Collection promised this year

DxO, the company that purchased Nik Collection from Google last year, has publicly announced its plans to create a new version of the photo-editing software. No details have been given on the exact release date or how much it will retail for. Some have suggested the middle of the year as a likely date.

Hasselblad announces XPan adapter for X1D

Hasselblad has announced an adapter for its X1D mirrorless medium-format camera, allowing photographers to use their old XPan film camera lenses with the newer model. The adapter is mechanical, so focus and aperture will need to be controlled manually. It should retail at around £160.



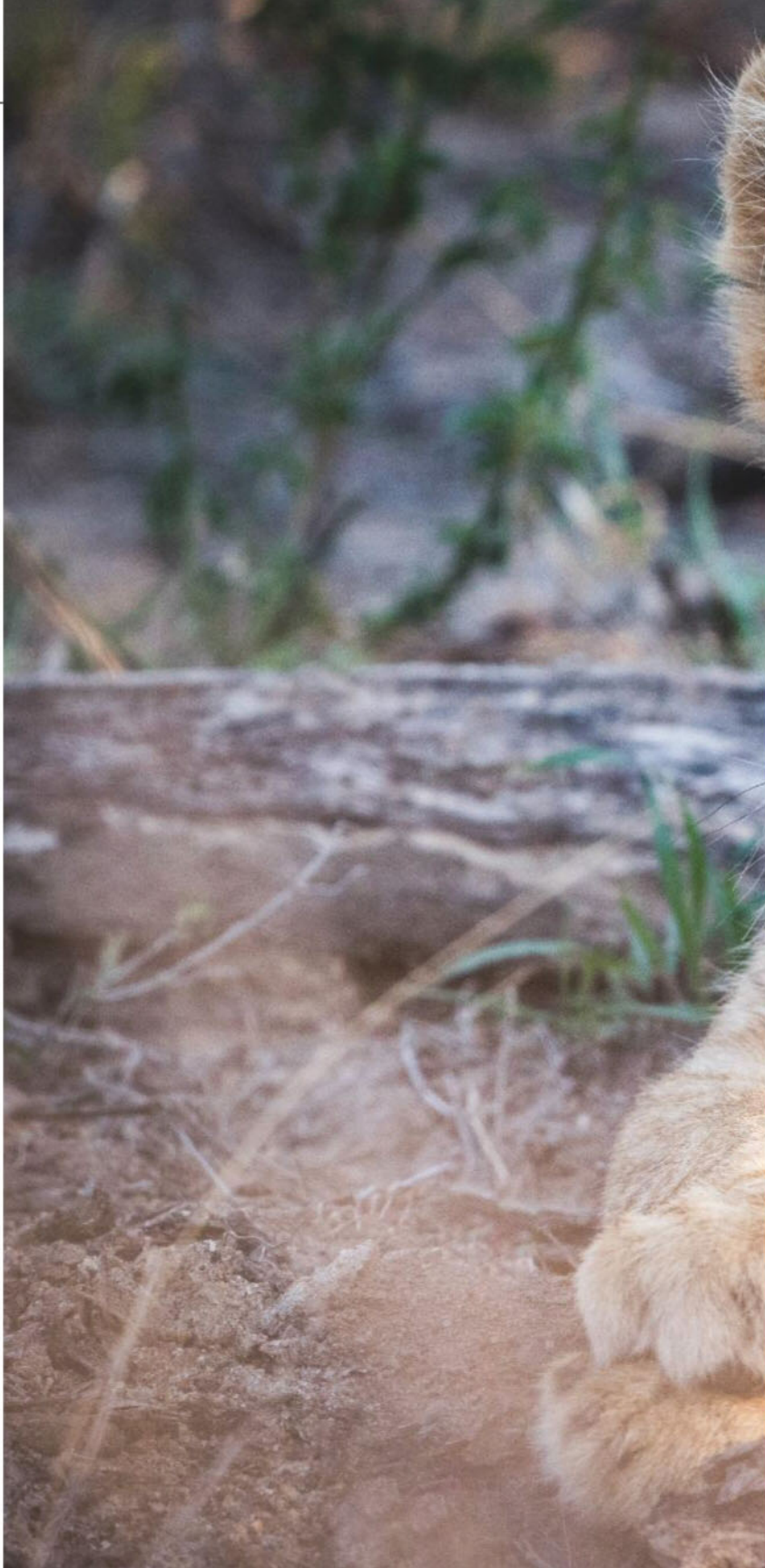
Yongnuo 14mm lens for Canon announced

Third party lens manufacturer Yongnuo has announced a YN 14mm f/2.8 lens for Canon EF mount. It has 12 elements in nine groups, a seven-blade aperture and a DC focusing motor. Cosmetically similar to Canon's own EF 14mm f/2.8 L lens, it also includes a USB port for updating the firmware.



Sony overtakes Nikon in rental figures

According to figures published by American hire company LensRentals, Sony has become its second most popular brand, behind Canon in 2017. The most popular Sony in the list was the mirrorless Alpha A7S II, but the Canon EF 24-70mm f/2.8L II USM lens topped it. The highest Nikon, the D750, came in 16th.



© MICHAEL LUPHAN

BIG picture

Out and about with the new Panasonic Lumix G9

The past few weeks have seen an influx of new products arrive at the AP office. Panasonic sent us a big box comprising the company's new flagship stills camera, the Lumix G9 (£1,499), and the new Panasonic Leica DG Elmarit 200mm f/2.8 Power O.I.S. lens (£2,699). The 1.4x teleconverter



that comes with the lens extends the 35mm equivalent focal range to 560mm. To test the kit, AP's Michael Topham squeezed it into his hand luggage for a trip of a lifetime to South Africa where he used it extensively on safari. This week's *Big Picture* of a lion cub was captured at Thornybush Game Reserve, near Hoedspruit, in the Limpopo province of South Africa. Read his full review of the Panasonic Lumix G9 in next week's issue of AP.

Words & numbers

What makes photography a strange invention is that its primary raw materials are light and time

John Berger

English art critic, novelist, painter and poet (1926-2017)

800
million

Number of monthly active
Instagram users as of
24 December 2017

SOURCE: WWW.MARKETRESEARCH.FORTUNE.COM/INSTAGRAM-STATISTICS

Panasonic Lumix GH5S

Michael Topham takes a closer look at Panasonic's latest 4K video-focused, mirrorless camera



Viewfinder

The EVF employs a stunningly detailed 3.68m-dot OLED panel and provides a 0.76x magnification.

Night mode

Night mode is adopted from the Lumix G9 to suppress the stimulation of eyes when shooting in the dark.

Screen

The fully articulated 3.2in, 1.62m-dot screen is touch sensitive and features WhiteMagic technology.

Buttons

The layout of buttons and dials across the body of the GH5S is identical to the layout of the Lumix GH5.

ISO range, which spans from ISO 160-51,200 (extendable to ISO 80-204,800.)

Much like Panasonic's professional VariCam 35 camera, the GH5S also boasts Dual Native ISO technology. The idea is that it allows videographers to create high frame rate capture in low-light environments while focusing on capturing the perfect shot without worrying about background noise.

Panasonic has also removed in-body image stabilisation from the GH5S following feedback from professional GH5 customers. By having a sensor that's permanently fixed and not prone to wobble, Panasonic expects the camera to perform better when it might be subject to vibrations, such as when it's mounted to rigs or supports. Another feature the GH5S omits is 6K Photo mode, which previously featured on the GH5 and allowed users to create 18MP images direct from 30p video capture. A 4K Photo mode does remain, giving users the option to extract 8MP still images from 4K footage recorded at 60fps.



At a glance

£2,199 body only

- 10.2MP Micro Four Thirds Live MOS sensor
- ISO 160-51,200 (extendable to ISO 80-204,800)
- 4K video at up to 60p
- 4:2:2 10-bit internal recording
- 3,680k dot EVF with 0.76x magnification
- 3.2in, 1.62m-dot fully articulated screen

PANASONIC'S GH-series models have been a hit with videographers in recent years, and the manufacturer has finally put an end to rumours of a new model arriving by announcing the Lumix GH5S at CES in Las Vegas. Rather than attempting to satisfy stills and video users with one product, Panasonic has focused on creating the ultimate video camera for serious videographers with the Lumix GH5S. Its specification has been carefully tailored toward the cinema and broadcast market where there is high demand for the best possible movie quality from a small, portable body.

Features

Instead of inheriting the GH5's 20.3-million-pixel Four Thirds sensor, Panasonic has fitted the GH5S with a 10.2-million-pixel Four Thirds chip. Although this pixel count may seem low by today's standards, it's not a dissimilar approach to what we've seen before from Sony with its Alpha 7S and Alpha 7S II models. The GH5S's advantage over the GH5, as well as other cameras with a higher pixel density, is that each photosite on the chip is larger, which should equate to superior light-gathering capabilities and a superior low-light performance. This is reflected in the Lumix GH5S's

Here we see the new graphical user interface (GUI) for videographers. Note how clearly the mic levels, shutter speed and ISO are displayed



As expected from a class-leading video camera, all imaginable frame rates are available, with the option to record 4K video at up to 60fps for an unlimited length of time. There is 4:2:2 10-bit colour available in Cinema 4K (C4K) and 4K at 30p/25p/24p for rich tonal gradations, and monitor output options include 4:2:2 10-bit output and internal recording (C4K/4K 60p/50p is output only), with 4:2:0 8-bit output and internal recording (C4K/4K 60p/50p) also available. The GH5S gives professional users the opportunity to record footage to an SD card inserted in the camera and to an external device at the same time via its HDMI Live Output. There's also the option to shoot super-slow motion at up to 240fps when recording footage at Full HD quality.

Unlike the GH5, the GH5S provides pre-installed V-Log L (digital negative) recording as well as the V-Log L view assist function without the need to purchase the DMW-SFU1 upgrade software key that costs £80. Those who want exceptional flexibility as well as wider dynamic range for colour grading during the post-production process will welcome this with open arms.

Another feature that will entice serious videographers is the GH5S's Timecode

IN/OUT compatibility, which is easy to set using the flash sync terminal and bundled coaxial cable for a BNC terminal. At the side there are two SD card slots, both of which are UHS-II compatible to handle the high data rates required, and it inherits all the original Lumix focusing features including Face/Eye detection AF, 1-Area AF, Pinpoint AF and Full Area AF, in addition to MF assist (up to 20x magnification) and Focus Peaking.

Elsewhere, a new graphical user interface has been developed on the basis of feedback from videographers, and the battery life sees a marginal improvement, accepting the DMW-BLF19E as used in the GH5.

Body and design

The GH5S's body is built around the same magnesium alloy chassis as the GH5 and feels identical when it's picked up. The camera offers users reassurance when the going gets tough with freeze proofing (to -10°C) and splash resistance.

The only differences you will notice are the newly added flashes of red around the body. A red ring around the drive dial highlights its premium status and the movie-recording button is more obvious now that it's finished in bright red.

First impressions

Rather than replacing the Lumix GH5 outright, the GH5S positions itself alongside its forerunner and the Lumix G9 in the manufacturer's premium product lineup. While the GH5 is more of a hybrid model in the way it offers 4K broadcast-standard video specification with a 20MP output for stills photographers, the Lumix GH5S is more of a niche product for certain types of specialist video users.

The GH5S's 10MP resolution is pedestrian by today's standards, and by opting for the excellent Lumix G9 instead, stills photographers receive a far better and more versatile camera that's capable of resolving finer detail, while saving up to £700.

With the Lumix GH5S being as niche as it is, the demand is unlikely to be as high as previous G-series models. But for serious and professional videographers who've invested in Micro Four Thirds lenses and demand a small, lightweight, compact video camera, there's good reason to be excited about Panasonic's latest G-series release.

Samyang debuts AF lens for Canon fit

SAMYANG'S first autofocus lens for Canon cameras has been announced in the shape of the wideangle AF 14mm f/2.8 EF prime lens. The optical construction of the lens features a total of 15 lenses in 10 groups.

These include two aspherical lenses, four high-refractive lenses and one extra-low dispersion lens, which are included to minimise distortion and various aberrations, while also producing super-high resolution.

The minimised weight and movement of the focusing lens group aims to enable quiet and accurate autofocus. Weighing only 486g (without lens cap and hood), the new optic also features weather-sealing and a



Samyang's new AF 14mm f/2.8 is for Canon cameras

built-in AF/MF switch. Available from February, the Samyang AF 14mm f/2.8 EF lens will retail for around £649. That makes it significantly cheaper than Canon's own EF 14mm f/2.8L II USM lens which currently retails for approximately £2,000.

Sony unveils APS-C zoom for E-mount



The lens promises quiet focusing, ideal for both video and stills

SONY has introduced a new lightweight zoom lens for its E-mount range of APS-C cameras, such as the Alpha 6300 and the Alpha 6500.

The 7.5x optical zoom lens covers an 18-135mm focal length on APS-C, with an aperture range of f/3.5-5.6. The 35mm equivalent focal length is 27-202.5mm.

Featuring a compact and lightweight design, it measures just 67.2x88mm and weighs 325g. The lens design features one aspherical lens and two extra-low dispersion glass elements, designed to minimise aberrations while maximising sharpness. It has a maximum magnification ratio of 0.29x, with a minimum focusing distance of 0.45m.

The E 18-135mm f/3.5-5.6 OSS lens will be available to buy from February, with a suggested retail price of around £570.

Bookshelf



Masters of Landscape Photography



A classic landscape image from the mighty Joe Cornish, whose influence looms large here

Readers of AP are a mixed bunch with diverse interests, but I'm pretty sure this book would appeal to most. It features the work of 16 leading landscape exponents, most of whom our readers will be very familiar with – Art Wolfe, Joe Cornish, Tom Mackie, Valda Bailey, and David Noton. There are some curious omissions, the biggest ones being Charlie Waite and Jeremy Walker, but this is nonetheless a good cross section of talent.

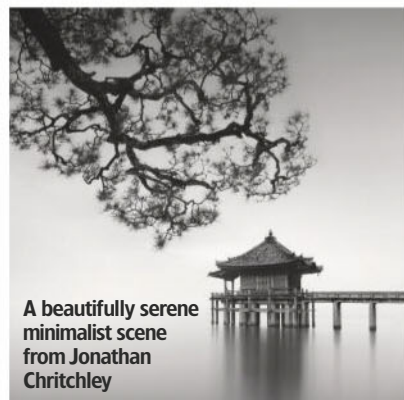
The book's consultant editor is Ross Hoddinott, a regular AP contributor and talented landscape photographer in his own right, and you can tell that a pro was involved. As well as the judicious choice of images and plethora of technical detail, there are some enlightening Q and As and infograms, which give an insight into

the photographer's approach and style. A lot of thought has gone into the editing and layout of this book, and I love the way the editors manage to tease out the particular qualities and unique selling points of each photographer. A variety of landscape photography approaches are represented, too – not just the usual calendar fare with wet boulders in the foreground or strongly saturated sunrises. I am a big fan of Valda Bailey's more impressionistic and almost abstract approach, and Jonathan Chritchley's minimalist mono landscapes are also soothing (though personally I prefer to go back to the source of some of his inspiration, namely Michael Kenna). Thierry Bornier is another figure who looms large in the book and hopefully the outstanding images included here will help make him more prolific in the UK.

To sum up, this is an excellent collection, and although the omission of some big names means it's far from being the last word on the subject, it delivers inspiration and technical tips by the bucketload. There is also an erudite introduction by writer and environmentalist, Robert MacFarlane. This book is definitely recommended for scenic shooters.

★★★★★ **Geoff Harris**

Consultant editor Ross Hoddinott, **Published by** Ammonite Press, **Price** £25, 176 pages, hardback, **ISBN** 978-17814532009



A beautifully serene minimalist scene from Jonathan Chritchley

Also out now

The latest and best books from the world of photography



This is Britain

by Various, £25, 160 pages, hardback, ISBN 48009440I-A00, available from thisisbritain.me



ANYONE struggling for photographic inspiration in dear old Blighty should pick up this fascinating volume, which came about when online printing stalwarts, Photobox, asked the general public to photograph what they were doing over an October weekend.

Some 11,000 entries were submitted, and top portrait photographer Rankin then whittled this down to 3,000. The cream of this shortlist is featured in this book. It's a very diverse collection, from some quite formal portraiture to candid street photography, and it just goes to show there is ALWAYS something to photograph. Even better, the proceeds of this book go to BBC Children in Need, so you can enjoy some cracking homegrown documentary photography while helping kids. A winning read – why not have a crack at entering yourself next time around?

★★★★★ **Geoff Harris**

Unseen London

by Rachel Segal Hamilton and various, Hoxton Mini Press, £26, 320 pages, hardback, ISBN 978-1910566244



THE photographer who is tired of London is tired of life, but thankfully this doesn't apply to any of the artists featured in this lively and stimulating collection. This book brings together more than 20 contemporary photography projects that uncover the strange, beautiful and surprising sides of the capital. The content ranges from evocative black & white images to vivid colour portraits, with each project offering a unique visual perspective of a vast and ever-changing city. As well as big names like Dougie Wallace and Simon Norfolk, it's good to see architectural photographer and AP regular Janie Airey make an appearance, too.

★★★★★ **Geoff Harris**

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Viewpoint David Healey

Focal length is a personal choice. Your 'ideal' is the one that suits your photography style

What's the ideal focal length? You might reply: 'To photograph what, and how?' The focal length needs to suit the subject and the result you want. It also depends on film (or sensor) format, the foreshortening needed, your photographic style, how sharp you want your image to be (fixed focal length/prime lenses being usually sharper and less prone to flare than zooms), the freedom to vary framing and viewpoint, and of course what is available to fit your camera: Nikon's F system has never, in my recollection, included a 90mm, 120mm or 150mm as other manufacturers did.

Photographers debate the range of the 'ideal' standard zoom. The near 3x ratio of the full-frame Nikon 28-105mm f/3.5-4.5D AF-D IF lens I have is useful for the schools' photography that I do. Leitz used to say that with a 35mm and a 90mm, you could cover 90% of normal photography – not a bad rule of thumb.

My elderly (which was launched in 1998) Nikon 28-105mm lens is now wearing out. Its optical performance is remarkably good for what it cost. It was not a pro lens. No doubt the pro Nikon 24-70mm f/2.8 would be optically superior, but it is heavy for travel.

I went in search of a replacement. There is no 28-105mm in the current Nikon range, though Pentax offers a 28-105mm and Canon a 24-105mm. I tried

higher zoom-ratio 'standard' zooms on three stands at The Photography Show. As ever, the more you ask a lens to do, the less well it will do it. And on some others, distortion, especially at wideangles, was visible in the viewfinder. A representative of one manufacturer suggested that distortion 'can easily be corrected in software' (and I have seen this statement mentioned in some online tests as well). Correcting lens aberrations is really the lens designer's job, and I cannot do it when using film (if a lens test ever says a lens' performance is 'adequate', don't buy it). Just because something is new does not necessarily mean it is better.

Therefore, until Nikon, or someone else, introduces a pro-level 28-105mm f/3.5, it is back to primes for me. These offer excellent sharpness, more control over depth of field, brighter viewfinders, better low-light and contre-jour capability, and smaller filter sizes. I compensate for the absence of a zoom facility by walking around more, which is the advice I offer the smartphone generation in my classes. 'Don't use the digital zoom, just go closer (if safe to do so) until the framing is right'. Perhaps I should not lament my ageing zoom's decline after all.

David Healey ARPS tutors photography and is the photographer at King Edward VI Aston and Handsworth schools. He is also Chairman of the RPS's Analogue special interest group.



Nikon's 28-105mm was described as 'high-performance' in a Nikon brochure of the time

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 23 January



How low can you go?

Check out David Clapp's top tips and techniques on making the most of low light



Panasonic Lumix G9

Michael Topham tests the impressively spec'd G9 in wild South Africa

Huawei Mate 10 Pro

Andy Westlake assesses the true potential of this phone's unique camera

The edge of the light

Ian Plant shares his pointers on the art of shooting wildlife in low light

SIGMA

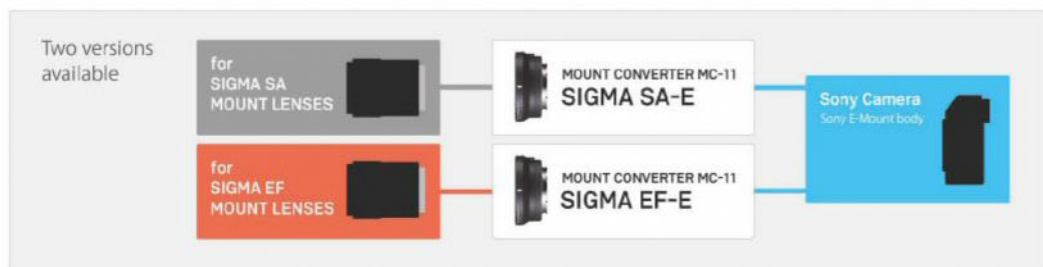


MOUNT CONVERTER MC-11

A new dimension for your full-frame mirrorless camera system is here.

With this new mount converter, Sony E-mount camera body owners gain access to a greatly enhanced range of interchangeable lenses. The MC-11 converter is available for either SIGMA SA mount lenses or SIGMA EF mount lenses. By allowing photographers to prioritise the lenses they prefer and use them with various camera bodies, SIGMA is changing the way the world looks at camera systems.

Owners of SIGMA SA mount and SIGMA EF mount lenses can get even more value from their lens assets, as the MC-11 makes them compatible with Sony E-mount cameras. For a list of compatible lenses, please visit www.sigma-global.com.



Inbox

Email ap@timeinc.com and include your full postal address.

Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Adapter advice

I am a committee member of the RPS Analogue Group whose Chair is your contributor David Healey. He recently showed me a copy of your reply to Bob Hall ('Stitching sections' in *Inbox*, AP 16 December 2017) concerning the use of the Fotodiox Pro Lens Mount Adapter for mounting a digital camera body onto a 4x5in view camera. I would like to point out some limitations of using this device.

While the mechanical mounting of a digital (or any other) camera body onto a view camera may be possible, there would be limitations to the amount of image area the digital/film sensor can capture. (Note that I am not talking about mounting/film backs onto a view camera). This is due to the sensor/film being located some distance from the lens/adapter mount along a 'tunnel' formed by the depth of the camera body. In a DSLR, this depth houses the reflex mirror, but even mirrorless systems do not place the sensor just behind the lens flange. (Sensor/film backs are less restricted as the sensor/film is closer to the mount).

To keep things simple, imagine the optical axis of the lens aligned with the centre of the sensor/film. In this position, the image should be able to cover the full sensor/film area. However, once the camera body is moved laterally or vertically away from the optical axis by more than half the lens mount diameter (i.e. so the optical axis is now at the edge of the mount), there would be an increasing chance of vignetting by the lens mount. This vignetting would only become clear once the lens was stopped-down, and be much less evident when focusing at full aperture.

In practice, however, it may not be all doom and gloom. The actual amount of vignetting would depend on the lens mount to sensor/film distance and the relative sizes of the sensor and the lens mount diameter. On a view camera, any movements already applied to the lens and camera back would also have an effect.

Unfortunately, Fotodiox does not directly mention this on its website, although looking closely at the images of the Canon EOS DSLR adapter there appears to be some guidance printed on the adapter to show the amount of the image area possible to capture, depending on sensor orientation. This is somewhat less than 4x5in! So, although the Fotodiox adapter may be worth investigating for particular use, it would be worthwhile contacting the company to check whether it can do all that is required, especially before spending nearly \$200.

Richard Bradford

Marvellous! The joy of AP's *Inbox* is that our community of readers and contributors often muck in and help each other out – Nigel Atherton, Editor

Win!

SAMSUNG
The MicroSDHC EVO Plus with SD adapter 32GB Class10 UHS

Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MB/s.
www.samsung.com/uk/memory-cards/



John took this picture using his Nikon F5; he took one exposure only

The warmth of film

Glancing through your pages of the Christmas edition of the magazine (AP 23-30 December 2017) made me reflect on my transformation from film to digital at the age of 74. Photographers are revisiting their use of film, and several are returning to its fold. I am a professional photojournalist with over 1,000 features published in many magazines mostly covering nautical and equestrian-related subjects.

I was recently given a Nikon D4S by a photographer chum who upgraded his cameras. He wanted me to learn for myself the advantages of using digital. Yes, there are several. But as I often state, it is the eye that takes the image not the camera. What I have found is that I am taking more pictures than I did before. I am not sure if this is a good thing. Knowing that I had limited exposures with film, I concentrated on composition and cropping the image as taken.

I often stand with other professionals and hear their shutter going off on the repeat mode time after time. Do they get the picture they want? They spend a lot of time going through their files to get the download they want.

Here are two of my images. The RNLI Lifeboat photo (above) was taken on film using one of my Nikon F5s (these cameras can take a few splashes of

salt water whereas the D4S can't). I only took this one exposure. The images were scanned from the negative. The polo photograph (below) was taken on the D4S – two exposures composing the photo as the riders came toward me. The image was taken direct from the card. I put them through Adobe to reduce the file size for publication, and these have been used in several magazines.

In my personal opinion, the photo taken on film has more colour saturation (even when taken at sea). The polo one is sharp, but to me it appears a lot colder than the other one. I still feel that film has the edge, offering more warmth and texture. What do your readers think?

John Periam

Great letter, John. It is also interesting that there is now a multimillion dollar business in 'film presets', which claim to offer the analog warmth you refer to along with the convenience of digital. As you say, we'd love to hear what other readers have to say – Geoff Harris, deputy editor



John used his digital Nikon D4S to get this picture

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Tim Rudman



Tim Rudman works exclusively with film and darkroom printing processes. He has taught masterclass printing workshops around the world, and his books on printing include the go-to book on toning *The Master Photographers Toning Book*. His latest book, *Iceland: An Uneasy Calm*, is available from www.iceland-anuneasycalm.com. The exhibition is currently touring the UK. For more, see www.timrudman.com.

Set the tone

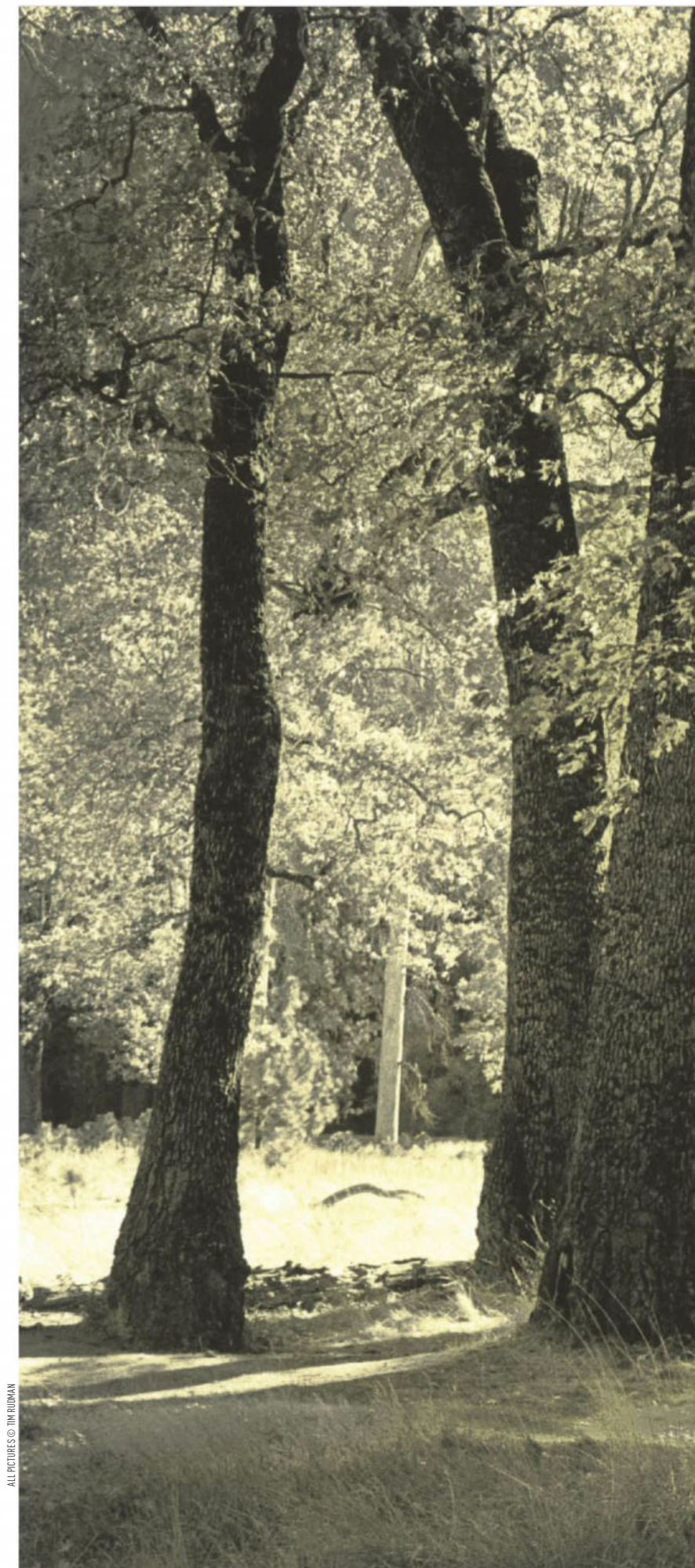
In the second part of **Tim Rudman's** darkroom toning masterclass, he explains how different toners are used for their colour-changing properties

Toning is an integral part of the darkroom print-making process and it has often been said that a print is never finished until it is toned. As discussed in the first part of this feature (AP 18 November, *Get terrific tones*) toning is commonly undertaken to increase print luminosity and archival 'permanence' with or without significant colour change.

In this second part we look at a different group of toners that are used solely for their colour-changing properties. These are the 'metal ferrocyanide' toners and include the popular iron blue and copper red toners, as well as the less commonly used but option-expanding vanadium and titanium yellow toners.

Metal ferrocyanide toners

It is easy to use these toners simply by following the instructions alone – you don't need any knowledge of chemistry. Prints should have been carefully processed and fully washed. Dry prints should be well soaked before toning. Iron blue and copper toners are generally sold as individual kits, but they aren't all the same and different brands should not be mixed together. Fotospeed's Palette toner kit includes both blue and copper, and offers more toning options.



ALL PICTURES © TIM RUDMAN



Both Fotospeed Palette yellow toners – titanium and vanadium – were used sequentially here for stronger colour and to convey the feeling of calm and warm evening light

KIT LIST



Toner kits ▲

Liquid kits are for mixing immediately before use. The Fotospeed Palette multi-toner kit includes yellow, blue and red (iron and copper), which can be combined for other colours.

Trays ▼

Use clearly labelled graduates and trays. Use small amounts of toners and standby trays for water baths, developer, salt solution and fixer.



Salt ▼

Household salt and possibly some sodium thiosulphate (hypo) and sodium carbonate. The latter are useful but not essential.

Nitrile gloves ▼

I find gloves are far better than tongs with these toners, as print handling is more accurate and secure. Handle only by the borders and avoid any unnecessary contact or contamination.



Cotton wool swabs ▼

Useful for cleaning print borders and gently swabbing the print surface as deposits build up. Copper toning gives a velvety surface that is prone to scuffing. Gentle swabbing in water can reduce this.



Running water ▼

These toners do not have to be used in darkroom safelight conditions; so if you don't have a permanent darkroom choose a space near running water and cover surfaces.



Technique DARKROOM TONING

Berg copper toner



Tetenal copper toner



Copper toners aren't all the same. The print above left was toned with Berg copper toner, giving soft browns. Above right was toned with the discontinued Tetenal copper toner, giving pinks, reds and plums

Iron blue and copper red toning

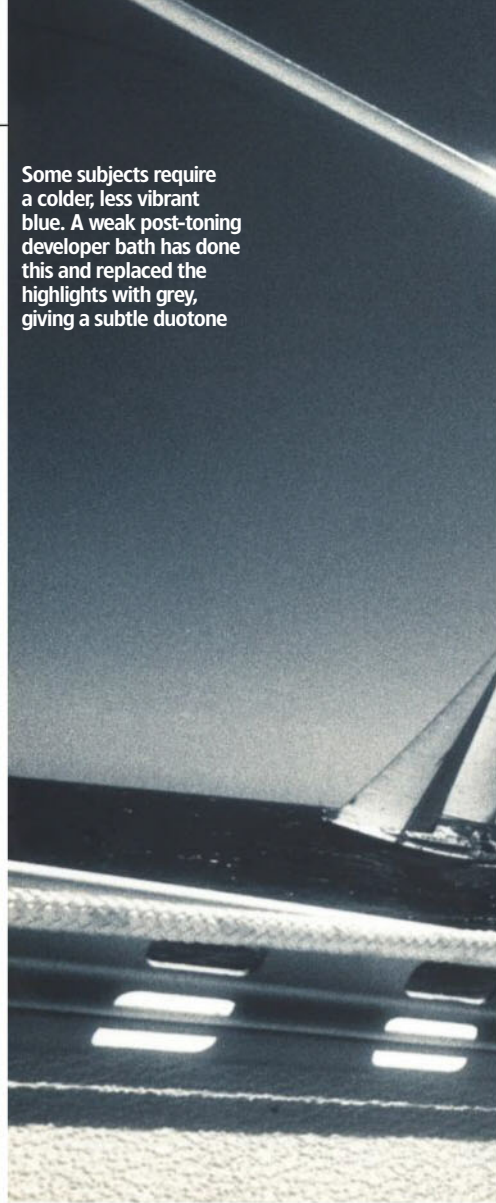
Each toner is mixed from component solutions to give a monobath toner. It is better to mix small quantities at a time and avoid overworking them.

Toning typically takes between 30 seconds and 2-3 minutes, so it can be helpful to slow the process down by extra dilution and pulling the print early from these dark soups to assess it in a waterbath. The print can always be returned to the toner if desired. Minimal toning can produce attractively subtle effects, whereas the colours of full toning can be intense. Results vary by toner brand and paper. Colours are richer with warmtone papers and can generally be enhanced by the addition of a little 10% potassium bromide solution.

Blue toners increase both density and contrast if a print is taken to full toning. With copper, contrast initially increases but, with prolonged toning, reduces again as the blacks shift to orange or brown. You'll need to take into account these changes when making your prints.

Unique to this group of toners is the fact that, if the toned print is returned to normal print developer, it will revert to its original black & white state. This 'untone' effect not only allows you to change your mind, but also to tone it again in the same toner for an intensified effect. With blue toners, this further increases density as well as colour. With copper toners, some warmtone papers may also solarise. A second developer-toner cycle may be necessary to achieve this.

Some subjects require a colder, less vibrant blue. A weak post-toning developer bath has done this and replaced the highlights with grey, giving a subtle duotone



Using a very weak developer bath after blue or copper toning will subtly start to undo the toning, beginning with the lighter tones. This can be controlled to give an attractive blue-grey duotone effect. Use a very light touch here – you can always toggle it back and forth with a water bath to get the result you like.

TONING COLOUR EFFECTS



Simple iron blue

Toning on a warmtone paper can give lovely rich blues. This image of the boat out at sea is reminiscent of a quiet sunny summer day on the water, where everything around you is a beautiful, calming blue.



Dilute developer

A much cooler blue and a blue-grey duotone will result if the blue-toned image is passed briefly through very dilute developer. The richness or coolness of the blue is also influenced by the paper and toner choice.



Sepia and blue toning

Sepia brown upper tones with blue shadows is the result of sepia split-toning followed by blue toner. The crossover point is determined in the sepia bleach. The colours vary with paper types and toner formulation.



Stains and deposits

Pink, blue or yellow staining is a common occurrence when using these toners and crops up mostly with heavy toning, overworked toning solutions and fibre-based papers. Some copper toning kits contain a 'clearing bath' solution of 20% sodium thiosulphate (hypo), whereas a

solution of two tablespoons of household salt dissolved in a litre of water will usually deal with the yellow stains from blue toner. Overuse of this may remove the blue colour as well as the stain, so be careful with it. Stubborn blue staining responds to weak alkali solutions – try sodium carbonate or borax. These will

also shift the blue colour towards purple, which is less stable.

Fixing

This is not essential and is often overlooked in the instructions, but it can be useful to remove untuned silver ferrocyanide, brightening the



Selenium and blue duotoning

Brown shadows with blue upper tones result from blue toning after split-selenium. The crossover point and colours are controlled by technique, paper type and toners.



Copper toning

If copper toner is followed by a very dilute developer bath, the highlights will begin to revert to grey, giving a duo-tone. Some developer-paper combinations do this better than others.



Solarising effects

Usually, you would tone with sepia first, followed by blue. If you reverse this, you will achieve some wacky solarised results, especially if the blue toning has been particularly heavy.

Colourful metal ferrocyanide toners

Have some fun

These toners are easy and fun to use. Colour can be such an important communicator in monochrome prints.

Common features

Although brands are often formulated differently, the metal ferrocyanide family of toners all work in similar ways and have a number of features in common.

Take care

These are usually mono-bath toners, where the bleach and toner are mixed together just before use. Use small amounts and replace frequently. Ensure you lift the print to assess progress or slide into a waterbath.

Wash well

These toners will mercilessly expose any sloppy pre-toning technique. Make sure your prints are fully developed, properly fixed and well washed before you begin.

Without a darkroom

You can work in normal room lighting here. However, strong direct sunlight is better avoided. Always start with a well-soaked print.

Choose your paper

These toners are all best suited to resin-coated (RC) papers as these stain less, clean up more easily and have short wash times. Fibre-based papers can stain heavily and extended washing to remove such stains may reduce the colours. The short wash times of RC papers are great for combination toning.

Mix it up

These metal toners can be used as simple dip-and-dunk one-colour toners, or they can be used in combination with each other and/or with any of the archival toners we looked at in the previous article in order to produce other colours and duotone effects.

Combinations

When used in combination with the archival toners selenium, sepia, and gold, it is better to split-tone using the archival toner first.

Rewind

Metal ferrocyanide toners can be completely or partially reversed to black & white in normal developer. This has useful applications: a fully redeveloped print may be retoned to a more intense colour, whereas partial redevelopment in dilute developer can give subtle duotones.

Clean up

Weak developer is also useful for removing handling marks from print borders – but obviously not from the image area, unless you intend to remove the colour from that area.



Copper and blue duotoning gives red or brown upper tones and blue shadows. The crossover point is determined by the time in each toner

➤ image and the colour. It will shift a blue tone towards the more stable cyan spectrum – 20% sodium thiosulphate (hypo) is ideal.

Combination toning

Juxtaposing two or more false colours in monochrome prints introduces a number of additional levels of communication with the viewer. These colours may be subtle, harmonious or jarring, depending on your intention. This is a huge playground, so experiment and remember to wash prints between each stage (two minutes is plenty with resin-coated papers), have fun and importantly, keep notes.

Metal toners can be combined with archival toners or with each other. The silver toned by archival toners remains unaffected by these metal toners, but the reverse is not true. It is therefore easier to split-tone using the archival toner first. The results are predictable. For example, selenium followed by blue gives brown shadows and blue highlights, but sepia followed by blue gives brown highlights and blue shadows.

When it comes to combining metal toners, split toning with copper and blue in either order will give attractive reddish

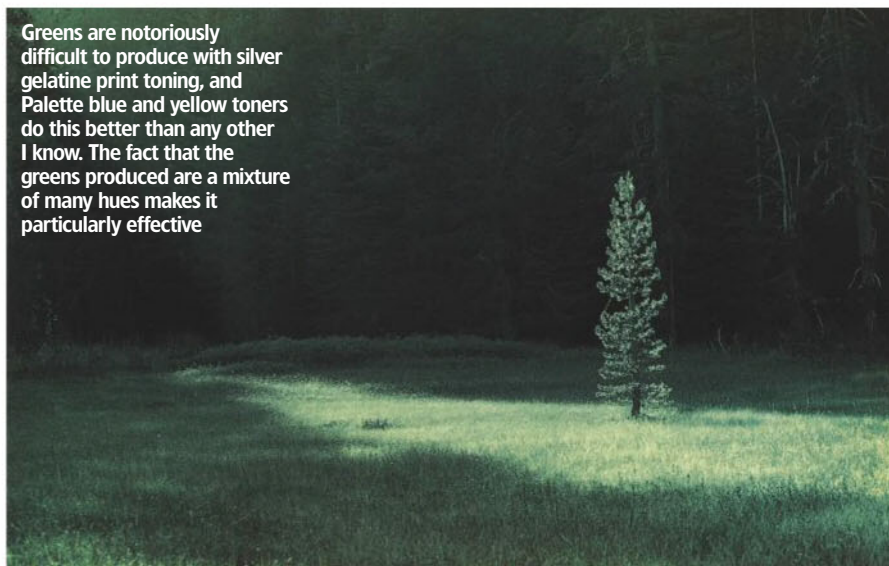
upper tones with blue shadows. The crossover point can be varied by timing. With some toners, prints can be toggled back and forth to get what you want. Blue always tends to be dominant in combination toning, so use it lightly.

To expand your combination options, it is worth considering Fotospeed's Palette toner kit. It contains two additional yellow toners – vanadium and titanium – which are rarely found elsewhere. These not only bring yellow-gold-marigold colours to your palette, but also give a wonderful range of greens in combination with the blue toner and solarisation options. Although they share many of the common properties of the metal toners, they have some differences. Both reduce print density proportional to the degree of toning, thus requiring about half-a-stop increase in the original print exposure. A quirk of vanadium is that it doesn't show its colour until the print is washed, so intermediate washes are advisable.

The possibilities of toning are far too numerous to cover here, but nothing terrible can happen when experimenting, apart from some awful prints along with the gems, but that is the fun of experimenting and learning – and is the reason why you must keep notes.

AP

Greens are notoriously difficult to produce with silver gelatine print toning, and Palette blue and yellow toners do this better than any other I know. The fact that the greens produced are a mixture of many hues makes it particularly effective



Filling your shots with beautiful contrast and tonal detail is all about smooth colour gradation. It can be really frustrating if you're working with subtle tonal transitions and end up looking at bands of colour.

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Stories of the st

The iconic street images of documentary photographer **Helen Levitt** feature in the new book *One, Two, Three... More*. **Steve Fairclough** examines her career

Ask anybody with a keen interest in photography if they've heard of Henri Cartier-Bresson and you'll get a near universal 'yes' as a response. But mention the name Helen Levitt and the answer will be much less emphatic. Yet dig a little deeper and you'll discover that Levitt was arguably one of the great documentary photographers of the 20th century. Some of her

early work, documenting life on the streets of New York City in the 1930s and '40s, features in the new book *One, Two, Three... More*. So here we take a look at the career of a remarkably talented woman.

Levitt was born in 1913 in Bensonhurst, Brooklyn. Her father was a Russian-Jewish immigrant with a wholesale knit-goods business, while her mother had been a bookkeeper before marriage.

Levitt dropped out of high school and, in 1931, started working for J. Florian Mitchell, a commercial portrait photographer in the Bronx. It was here that she honed her technical skills and learned how to develop photos in a darkroom.

In 1936, she acquired a used Leica camera and equipped it with a *winkelsucher*: an angle-finder attachment that allowed her to take pictures sideways and to go relatively incognito on the streets of New York. From then on city life was all that she needed for subject matter, and Levitt's work was first published in *Fortune* in 1939 as part of a special New York City issue.



reet

Levitt was intrigued by the chalk drawings that were part of the New York children's street culture at the time, and started shooting more street photography in the less affluent districts of Spanish Harlem and the Lower East side. Her images captured a mixture of the humour, frustration and delight of everyday life, particularly among the city's poor. She was quick to recognise an extraordinary scene and equally quick to react to it and press the shutter button.

Despite children often being the subject of her street pictures, in a 2001 interview with the *New Yorker* Levitt explained, 'People think

I love children, but I don't. Not more than the next person. It was just that children were out in the street.' In the 1930s, before the arrival of television and air-conditioning, a lot of living was done outside in public places. Levitt told the *Chicago Tribune* in 2003, 'People would be outside, and if you just waited long enough they forgot about you.'

Key influences

The work of Henri Cartier-Bresson was a big influence on Levitt's career. He lived in New York City in the mid-1930s and Levitt met and worked with him. 'I had realised from conversations with him that photography could be an art form in itself and did not always have to be about social justice,' she explained. He once took her on a photoshoot with him. Cartier-Bresson only took a photograph when the timing was right – the famed 'decisive moment' – and Levitt credited him with

All pictures:
New York, USA,
circa 1940

showing her how both luck and planning played a part in the type of images she wanted to create.

Levitt also worked alongside the celebrated photojournalist Walker Evans. She had shown him her photographs of children playing, and he expressed an interest in them. From the mid-1930s, Levitt and Evans shared a darkroom and roamed the streets and subways together taking photographs. He showed her how to perfect the use of her right-angle viewfinder to trick her subjects into thinking that she wasn't aiming at them. It has been written that the only photographers Evans felt had something original to say were Cartier-Bresson, Helen Levitt and himself.

Levitt was also briefly influenced by a trend among talented young photographers to work for the Farm Security Administration and other US government agencies

➤ in the 'New Deal' period, taking pictures of poverty-stricken farmers and mountain people. But she wasn't a social reformer. 'I never intend to make statements in my pictures,' she told the *Chicago Tribune* in 2003. 'People say, "What does this or that mean?" I don't have a good answer for them. You see what you see.' This would perhaps also explain why she never captioned her pictures.

First exhibition

In 1943 the photography section of New York's Museum of Modern Art (MoMA) included Levitt's work in its inaugural exhibition – 'Helen Levitt: Photographs of Children' reflected a city of children playing outside in the streets. Despite her rising success, she went through several periods when she took few photographs. She had initially intended to publish the photos from the MoMA show as a book, but film projects soon took precedence.

The 1948 film *In The Street* was shot with hidden cameras and is a simple but evocative reportage. In the same year Levitt was cinematographer for the production of *The Quiet One*, a documentary-drama film about a young black boy in Harlem. Levitt, along with Sidney Meyers and Janice-Loeb, was nominated for an Academy Award for this film in 1949.



From the mid-1940s until the late 1950s she worked primarily as an editor on documentary films. When she returned to shooting photos in about 1959, she took some of her first colour slides, supporting herself primarily with fellowships and grants. Unfortunately many of those colour photographs were stolen when her East 13th Street apartment was burgled in 1970.

One, Two, Three... More

Over 170 of Levitt's images shot on the streets of New York between 1934 and 1946 feature in the new book *One, Two, Three... More*. Her long-time friend and collaborator Marvin Hoshino edited the images and designed the book. He reveals, 'I met Helen around 1975 when I was teaching at Pratt Institute in Brooklyn and she was a guest speaker. I started helping her professionally, working with her on her black & white prints, supervising the dye transfers, editing and designing books, etc.'

When discussing the design and editing of the images for the book

Hoshino says, 'People usually write about her photographing in poor neighbourhoods, but when they write about individual pictures they talk about her amazing ability to capture an expression or gesture. On the books she and I worked on we'd make pairs of pictures on a spread. She was a movie editor, so she was good at juxtaposing images. Then we'd arrange the spreads into a sequence of spreads. The last picture determined how the book or chapter began. For example, the second section of this book begins with an affectionate couple and ends with a "hostile" couple.'

Hoshino ruminates on the influence of her photography, 'I would say that Helen operated under clouds of misunderstanding for many years. She wasn't a globetrotting photographer in the mode of Cartier-Bresson and other photojournalists of the 1930s and 1940s. Instead she worked in her own little corner of the world. Given that the corner happened to be in the giant metropolis of New York City didn't help. We now have the



Helen Levitt's *One, Two, Three... More* with text by Geoff Dyer (powerHouse Books, ISBN 978-1-57687-852-1, £33) is a major showcase of her street photography in New York City between 1934 and 1946. To find out more, visit: www.powerhousebooks.com

television or something.' She had to give up making her own prints in the 1990s owing to sciatica, which made standing and carrying her heavy Leica difficult; she switched to using a small, automatic Contax.

In almost all of her published collections of photography there is little written commentary by Levitt, but invariably an essay by another author – in the case of *One, Two, Three... More* this author is Geoff Dyer, who is the writer in residence at the University of Southern California (USC). Levitt explained, 'If it were easy to talk about, I'd be a writer. Since I'm inarticulate, I express myself with images.'

Levitt lived a very personal and quiet life, seldom gave interviews and was generally very introverted. She never married and was living with her tabby cat Blinky when she died of respiratory failure in her sleep in March 2009, aged 95.

When asked to sum up Levitt's legacy Hoshino replies, 'I think she was one of the greatest photographers who has ever lived. I think there is a misperception that she was a very private person, but my experience is that she was very open and light-hearted. She didn't see herself as a public figure and didn't understand why strangers would ask to meet her or interview her for publication. What people mistook for reticence or modesty on Helen's part was merely her belief that the world was so much more interesting than she was.'

AP

American South of William Eggleston or the India of Raghubir Singh, and people see their self-imposed geographic limitation as a virtue and not as a deficiency or failure of imagination.'

He continues, 'Of course, she was a woman but she didn't consider herself a "woman photographer". She didn't want to be in a separate category, be given special treatment or just be a role model for women. She thought of herself simply as a photographer. So perhaps her influence is that in the latter part of her long career and now, after her death, people are thinking differently about her gender, her subject matter, her working method.'

Later years

Levitt lived in New York City and remained active as a photographer for nearly 70 years. She expressed lament at the changes in the New York City scenery. 'I go where there's a lot of activity. Children used to be outside. Now the streets are empty. People are indoors looking at

'She didn't want to be in a separate category, be given special treatment'



LOCATION GUIDE

Reculver Towers

The imposing towers of the medieval church at Reculver dominate the skyline of Herne Bay. And there's a great shot to be had, as **Michael Topham** reveals

KIT LIST

▼ Tripod

If you're going to attempt a shot when the light levels are low, a tripod is highly recommended. If you find yourself shooting on a windy day you'll want to use one that allows you to add extra weight to the centre column via a hook.



▼ Long Exposure Filter

A long exposure ND filter isn't essential to capture a great shot but is advisable if you'd like to turn the flowing water silky smooth and flatten out the waves on the surface of the sea.



▼ Wellington boots

If you want to keep your feet dry throughout the shoot at this location you'll want to set off

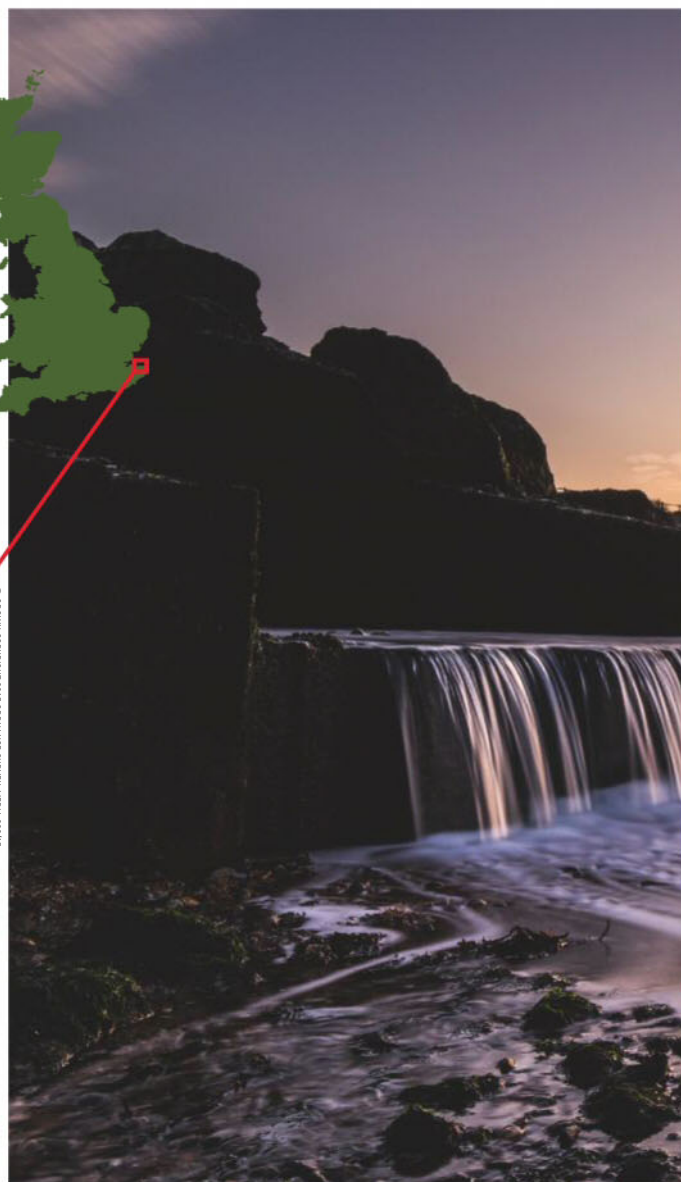
from the car park wearing wellington boots. If the tide starts to come in as you're shooting, your session won't be cut short.



The county of Kent has a lot going for it and is often referred to as the garden of England. The North Kent coast might not be well known for its splendour, but just a few miles east of the town Herne Bay lies a gem of a location that's well worth a visit.

The 12th-century towers of the former monastic church is a dominant feature in the small village of Reculver and stands out on the skyline for miles around. An unknown fact is that the sea close to the towers was once used to test Barnes Wallis's bouncing bombs during the Second World War, but over hundreds of years the effect of coastal erosion has seen much of the original site being lost to the sea.

To find the best spot from which to shoot Reculver Towers you'll need to take a five-minute walk from the car park along the beach in the easterly direction when the tide is out. You'll soon come across a shelf of flowing water that drops down and works its way out to sea, which works extremely well as foreground interest with the towers positioned behind. The flowing water has a tendency to spill out quite fast and wide in the winter months and though it is possible to get a good shot without getting your feet wet, wellington boots are recommended if you're going to attempt the shot as the tide comes in. Once you have got the shots you're after, you might fancy retreating to the King Ethelbert Inn. A good pub within a five-minute walk of a fantastic photographic location is always well received.



Above: The tide quickly came in during my shoot. Wearing wellies allowed me to continue shooting

Right: If you attempt a tighter shot, try to include a figure to give the towers a sense of scale



Michael Topham

Michael is AP's reviews editor. When he's not testing cameras he's often found exploring new locations around the country or closer to his home in Kent. www.michaeltopham.co.uk

Shooting advice

Before jumping in your car and heading off to a great photo location, it's always worth doing some research so you know the best way to approach it. Here are a few tips to get the most out of your visit to Reculver.

Best time

Reculver Towers can be quite a difficult location to shoot, because you need the lighting conditions and tide to be perfect at the same time. Judge it right though and you'll walk away very satisfied. If you'd like to frame the flowing water in the bottom left corner of the frame and not have the drop of the water (from the ledge into the sea) spoiled by the rising tide, you're best attempting the shot when the tide is out. During October the sun sets almost directly behind the towers, but remember to carefully research the tide times to avoid a wasted journey.

In the area

If you're in the area and want to try another landscape location that's good for long exposures you might like Botany Bay – a quintessentially British bay, featuring stunning views of the white cliffs and the sea. It's best photographed at sunrise and there are some good shots to be had looking through the white cliff stacks as the tide comes in. Just be careful not to wander too far beyond the cliff stacks where you could put yourself at danger of getting stranded and cut off from the tide.

Car park

There's a large car park within a stone's throw of Reculver Towers. It costs 0.80p per hour to park between 8.30am to 8pm and there are no barriers so you don't have to worry about getting locked in.



This shot was taken with a 30-second exposure at f/18 (ISO 100) and a Lee Filters ProGlass IRND 10-stop filter



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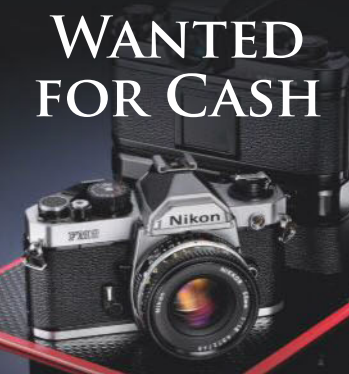


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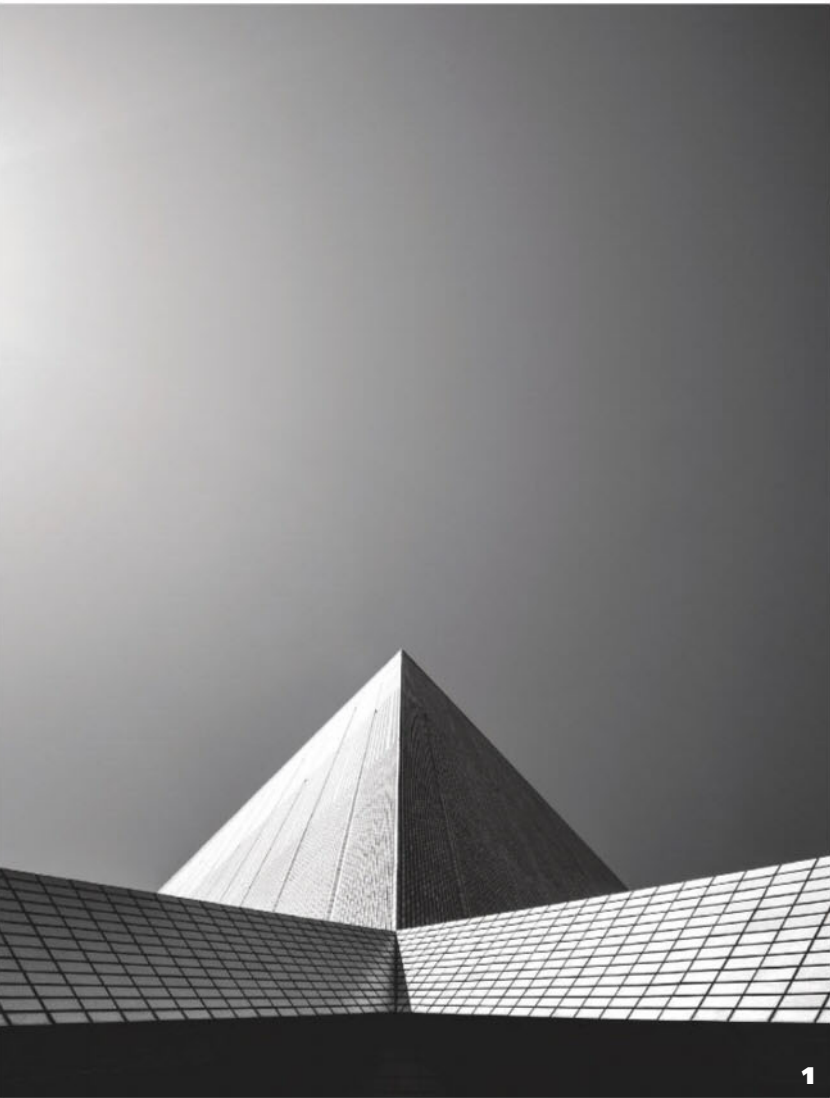
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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Kelly McCann, Hong Kong



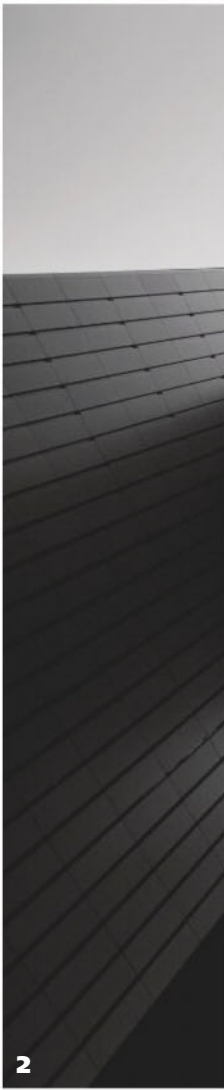
Having moved to Hong Kong earlier this year, Kelly regularly finds herself seeking harmony and isolation in the crowded, urban chaos around her. She has been interested in photography since her father bought her a second-hand camera at the age of 17, and loves the way that the medium allows her to share her view of the world. At the age of 23, she decided to leave her job and study photography full time. Since graduating, Kelly has continued to explore different genres and is now developing her abstract, architectural and minimalist portfolios.

Salisbury Road

1 Kelly was aiming for a symmetrical, high-contrast image of the Auditoria building in the Tsim Sha Tsui, Hong Kong
Canon EOS 5D Mark III, 24-105mm, 1/160sec at f/18, ISO 100

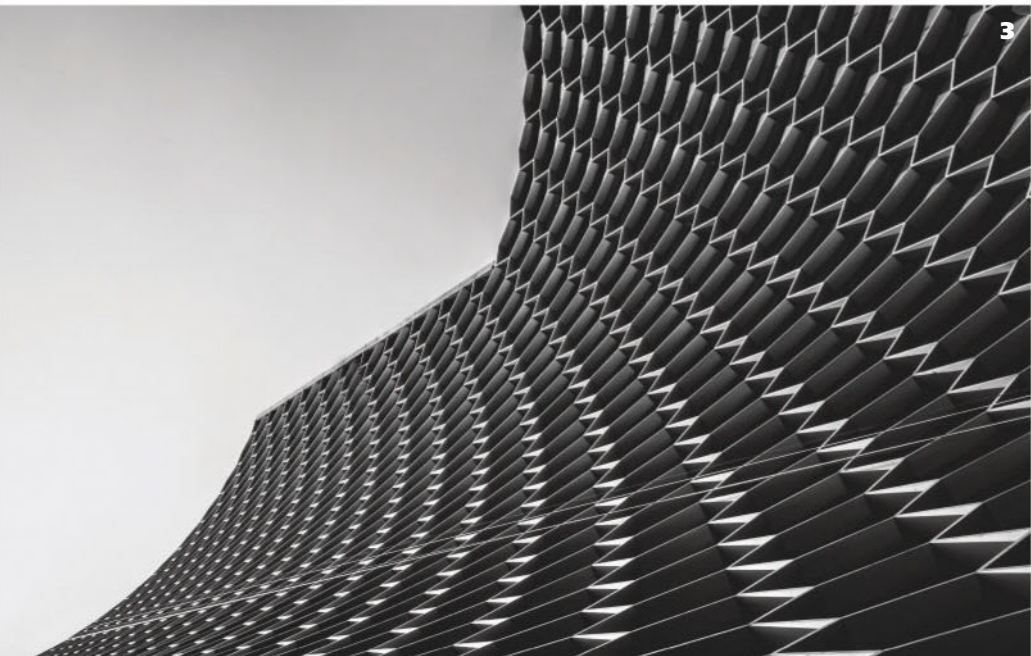
Tim Mei Avenue

2 Kelly set out to emphasise the shapes created by the shadows and reflections of the Central Government Complex on Hong Kong Island
Canon EOS Mark III, 24-105mm, 1/125sec at f/13, ISO 100



Beach Road

3 This residential block in Singapore, with its hexagon shapes and curved frontage, allowed Kelly to indulge her love for abstract images
Canon EOS 5D Mark III, 24-105mm, 1/125sec at f/20, ISO 100





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Connaught Road

4 The straight lines and contrast between light and shade made this building in the central area of Hong Kong Island hard to resist for Kelly. With the sun shining on one side of the structure, the tones graduate nicely from light to dark
Canon EOS 5D Mark III, 24-105mm, 1/80sec at f/11, ISO 100



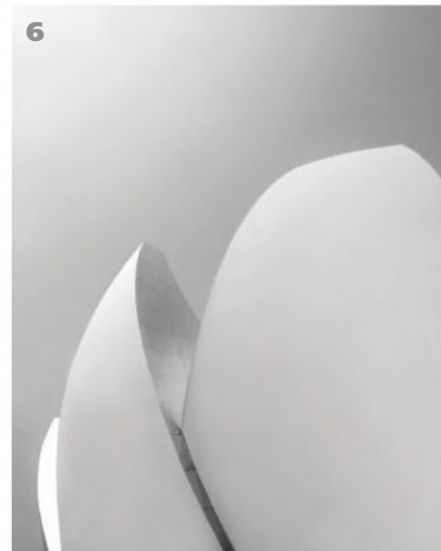
5

Des Voeux Road

5 This is a shot of the Wing On Centre in the Sheung Wan area of Hong Kong Island. The sun was rising and created strong lines in the shadows between each of the floors on the upper levels of the building
Canon EOS 5D Mark III, 24-105mm, 1/125sec at f/13, ISO 100

Bayfront Avenue

6 The ArtScience Museum in Singapore is a creative piece of architecture, and particularly appealed to Kelly because it's all white and lacks detail on the façade
Canon EOS 5D Mark III, 24-105mm, 1/200sec at f/10, ISO 50



6



David Tipling

David Tipling is renowned for his artistic images of birds. He is the author or commissioned photographer for many books including the *RSPB Guide to Digital Wildlife Photography* and *Bird Photographer's Diary*, out this month. David leads tours to Shetland and Norfolk. See www.norfolkphotosafaris.com and www.davidthipling.com for more of David's work.

On the wing

Looking to get great garden bird shots this winter? With **RSPB's Big Garden Birdwatch** at the end of this month, top pro **David Tipling** shows you how to capture stunning results

Photographing garden birds can be the perfect way to juggle a busy family life with photography. But even without time constraints there is an excellent advantage in being on the spot to make the most of good light, frost or snow. It takes thought and patience to do well, as there are many factors to take into account when planning a garden bird shoot.



ALL PICTURES © DAWD TIPLING

Mistle thrush (*Turdus viscivorus*) feeding on berries in garden full of snow in Norfolk
Nikon D3, 500mm, 1/200sec at f/7.1, ISO 250

DAVID'S TOP TIPS FOR GARDEN BIRD PHOTOGRAPHY



Plan for the weather

When snow or frost is forecast ensure your perches or any other props are in place the night before. If a heavy frost is on the cards try spraying a perch, plus any attractive berries or foliage, with water to emphasise the frosty look the next day.



Create a pool

Garden birds like to drink and bathe, so try to create a natural-looking pool. A shallow tray from a garden centre sunk in the ground close to cover and decorated with moss and stones will make a photogenic set-up. But beware of attracting local cats that may try to make a kill.



Get creative

When birds are bathing or perched in falling snow, a slower shutter speed will blur the water or streak the snow for creative results. Alternatively, freeze the action with a flash. Try shooting into the light when birds are bathing to make the water really sparkle.



Use seasonal props

Don't confine your photography to the winter months. Seasonal props can be used throughout the year to give a sense of season. Sprigs of autumn leaves for that autumnal feel or, for the classic if rather clichéd Christmas scene, arrange some holly on a perch.



Food variety

The provision of different treats will help to add variety. Thrushes love apples, while tits, woodpeckers and nuthatches enjoy fat and peanuts; sunflower hearts are a good all-round food. Just make sure the food is invisible depending on the angle you're shooting from.



Don't ignore your feeders

Some dynamic images can be captured as your garden visitors squabble and hover. Manually focus with the feeder just out of shot but in the same focal plane. At least 1/2,000sec is desirable if you want to capture the wings of small birds in flight, and fire away.

➤ Many of the techniques or opportunities I suggest here could be pursued in a local park where birds may be fed or are tame enough to approach. In the garden you need to decide where you are going to photograph from. Maybe a kitchen window can be opened, with a camouflage net or dark cloth used to help conceal your presence. You might have a garden shed that can act as a hide, or you could do what I often do and set the camera up with a remote trigger. This latter technique is not ideal for the obvious reason that you are focused on one spot, but it can be a useful option at times, and takes the least setting up and planning.

Where you photograph from will depend on direction of light – both front and backlighting can be really effective for small birds. The sun's direction will probably dictate which way you face and the background you have for your pictures. Creating a good backdrop is one of the biggest challenges. You may be lucky to have a big enough space to enable backgrounds to be controlled; avoiding unsightly branches or other extrusions that conflict ➤



Robin (*Erithacus rubecula*)
in winter garden, Norfolk
Nikon D3, 500mm, 1/125sec at
f/5, ISO 500

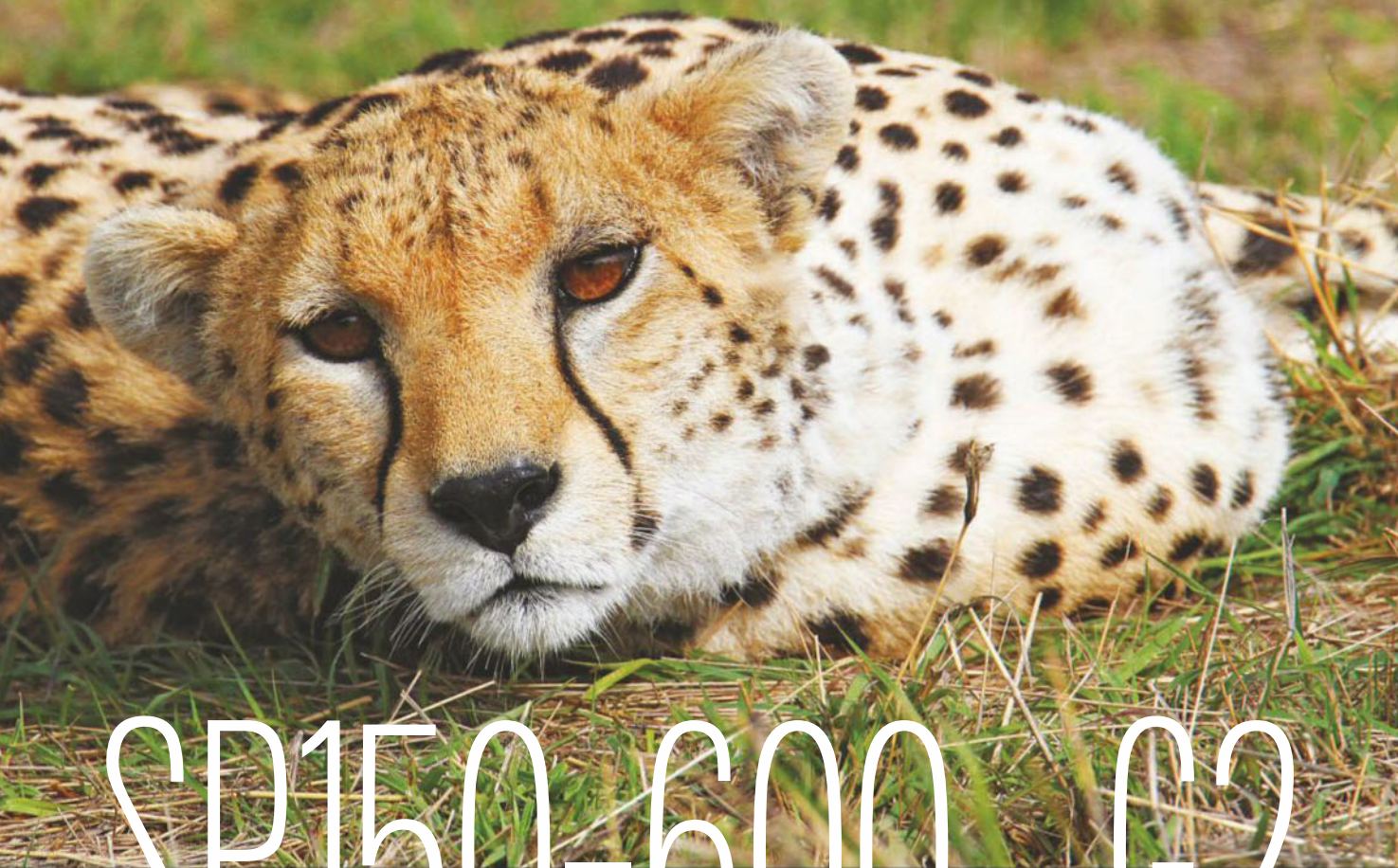


Blackbird (*Turdus merula*)
male feeding on windfall
apples in garden Norfolk
Nikon D500, 400mm, 1/80sec at
f/4, ISO 500

Why it works

I have photographed blackbirds feeding on apples on numerous occasions, but this is my favourite shot. The closer you are to your subject's level the more intimate the shot is going to feel, so with this image I stayed low but just high enough to get the perfect reflection. The apples were placed close to the water to enable this. The soft light on the black plumage, low angle, reflection and colour combination come together to make this one of my favourite garden bird shots.

Focal Length: 600mm Exposure: F/11 1/800sec ISO: 500



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'If your garden is small, it's worth considering a false backdrop'

with your subject. But if your garden is small, as mine is, then it's worth considering a false backdrop by erecting a simple A-frame and attaching a dustsheet dyed your desired colour. Darker backdrops can work very well when shooting into the light, creating an interesting mood and helping to illuminate the translucent flight feathers of smaller birds.

The next step is to try to lure birds to a perch. Small birds do not like feeling exposed, so having a bit of cover not too far away for them to dive into will encourage greater numbers. For the best results, place your perch between food sources – either a hanging feeder or bird table – and offer some nearby cover in the form of a shrub or tree. The food should remain out of shot but be close enough that your perch is the natural place on which to land, before reaching the food. I tend to have a number of feeders out when I'm not photographing. Then when I shoot I remove all except one of them, because this helps to create a queuing system encouraging more birds to perch.

Searching for attractive perches, such as a sprig of holly, a branch full of catkins, or a small log for a woodpecker, can be great fun. I often scour my local woods at different times of the year seeking out props that I feel will enhance a photograph. Try to keep your perch simple and have an idea of where you want the bird to land. It might take some experimentation, but that's all part of the fun.

AP

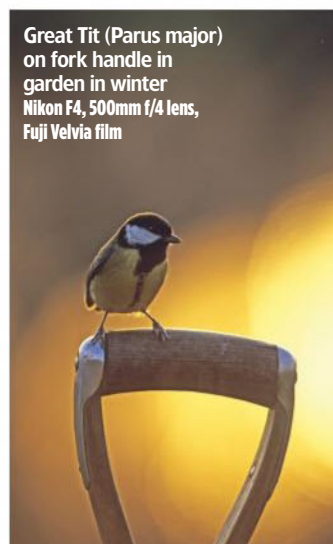
Goldfinch (*Carduelis carduelis*) on teasel on a frosty winter's morning in Kent
Kodak DCS Pro SLR/n, 500mm, 1/250sec at f/5.6, ISO 160



Long-tailed Tits (*Aegithalos caudatus*) on fat ball feeder in garden, Norfolk
Nikon D4, 400mm, 1/4000sec at f/4, ISO 500



Great Tit (*Parus major*) on fork handle in garden in winter
Nikon F4, 500mm f/4 lens, Fuji Velvia film



The last weekend in January (27-29) marks the annual RSPB Big Garden Birdwatch, where anyone with access to a plot of land (whether it be a garden, roof terrace or local park) is encouraged to spend an hour counting the number of visiting species. For details about how to take part, visit www.rspb.org.uk.

KIT LIST

Telephoto lens ▶

A lens with a reach of at least 300mm, with a focal length of around 500mm, will allow both decent image size and the ability to throw backgrounds out of focus.



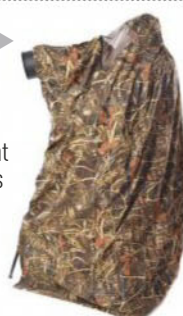
Clamps ▶

Useful for holding canes and securing perches close to your bird feeder. Christmas tree stands are also handy for holding standing logs. I use a Yongnuo wireless trigger to fire my camera remotely from our kitchen when a bird lands on my perch.



Pop-up hide ▶

This is the most versatile way to conceal yourself from the birds and move position depending on light and season. There are lots of choices, including shooting blinds that can be adapted with a bit of camouflage net.



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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to alter the viewpoint

ROBERT CAPA said, 'If your photographs aren't good enough, you're not close enough.' David Travis has boldly followed this advice by getting up close to his subject. The original version is well composed. David has balanced the flag with the EDL slogan, the pit bull dog

plus owner striking a Winston Churchill pose. In this context, the woman is something of a distraction. The main thing I did was to use a Guided Upright adjustment to distort the perspective deliberately and make it look as if the photo had been taken from a lower angle.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk



1 Adjust the perspective

I began by selecting the Transform tool and clicked on the Guided Upright button. I added a vertical guide that followed the angle of the flagpole on the left, and a second vertical guide that followed the far-right edge. I dragged the Offset X slider to the right to recentre the image.



2 Crop the image

I then selected the Crop tool and dragged with the tool to define the crop areas shown here. Meanwhile, in the Basic panel I lightened the Exposure slightly and fine-tuned the remaining Tone sliders. Having done that, I set the Clarity slider to +33 to add more gritty contrast to the midtones and set the Vibrance to +22.



3 Darken the edges

Then I went to the Effects panel and applied a darkening Post-Crop Vignette effect using the Highlight Priority mode. I selected the Graduated Filter tool and added an adjustment to darken the bottom-left corner slightly, plus another on the bottom-right corner to lighten the exposure and compensate for the corner edge darkening.



How to add colour and texture

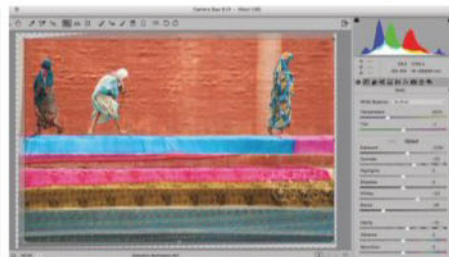
THIS photograph by Debashis Mukherjee is as beautiful as it is enigmatic. The women in the photograph appear to be walking by, and there are few clues about the location. These aren't negative points.

Not knowing the answers invites more curiosity and interest. My aim here was to work on the colours to boost the saturation and I used a small Clarity boost to highlight the texture in the red-brick wall.



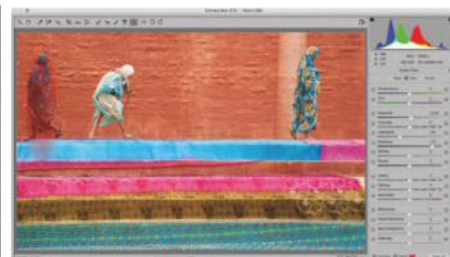
1 Correct the perspective

The first step was to select the Transform tool and click on the Guided Upright button. I then clicked and dragged on the image along the bottom step to add the first guide. I added a second guide that followed along the top step, plus two vertical guides to straighten vertically.



2 Apply Basic panel adjustments

Next, I selected the Crop tool to crop the photo just within the image bounds. In the Basic panel I clicked Auto to auto-set the tone sliders. This lightened the photo and added more contrast. Having done that, I adjusted the Clarity slider to add more midtone contrast.



3 Add localised adjustments

Finally, I selected the Graduated Filter tool and added a filter adjustment to the bottom step for more lightness and saturation. I then selected the Radial Filter tool and added a lightness adjustment to the woman on the right, adding more Exposure and lightening the Shadows.



Guided Upright adjustments

GUIDED UPRIGHT adjustments can be used to force straight lines to align to vertical or horizontal, where none of the other Upright adjustments are able to do so. To help you judge where to click, check the Loupe option at the bottom of the panel. This reveals an enlarged loupe preview that can help you position the guides more accurately.

To apply, click and drag on the image preview to add a guide that defines either a horizontal or a vertical angle, then click and drag to apply a second guide. You won't see

any adjustment take place until you have applied a second horizontal or vertical line. In the example opposite, I first applied a horizontal guide to match the angle of the electric cable at the top, then applied a second line along the bottom of the wall. I needed to do so to achieve a guided horizontal transformation. Having done that, I added a vertical guide to the left, followed by a vertical guide to the right. This applied a guided vertical transformation to complete the Guided Upright transformation.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Robbie Williams

Portrait photographer **Harry Borden** recalls his experiences of shooting the enigmatic pop star

In early 1997, Robbie Williams was at a difficult stage in his career, and it wasn't easy to predict what would happen next. Aged 23, he had left the band Take That the previous year but had yet to release his first solo album. When I was commissioned by music magazine *Select* to photograph him in March 1997, he was quite chubby and seemed a little lost.

The magazine had booked a studio in Clerkenwell, central London, and wanted me to shoot portraits to go with an interview by journalist Caitlin Moran. But Robbie wasn't in the best frame of mind for the shoot. I remember clearly that I had little or no conversation with him.

His problems with drug abuse at this time are well-known and periodically he would leave the room, return in an excited state and turn up the studio's stereo to an unpleasantly loud volume. He wore an amazing striped suit, and I photographed him manically jumping around.

It wasn't an intimate type of shoot at all; it was just a bit crazy. At one point he climbed up a ladder in the studio. His PR people were looking on and wringing their hands with anxiety.

However, even in this unpredictable and dishevelled state, he was very charismatic and handsome. He had amazing eyes and was great to photograph. Everyone who has photographed him will have a picture of Robbie in their portfolio just because he gives good pictures.

Aside from the studio portraits, I had other plans for the shoot. I'm a big fan of Dennis Stock's famous photographs of actor James Dean in Times Square, and

I wanted to try something similar. I liked the idea of photographing someone charismatic in an anonymous setting, so I suggested that we go outside.

The people from Robbie's management company were very concerned about him being mobbed, but I tried to persuade them that it was a good idea. I said we would just walk through Clerkenwell to Farringdon tube station, where I'd get some shots of him on the concourse, perhaps reading a newspaper. They reluctantly agreed, though I didn't tell them my real plan – to photograph him on a London Underground train.

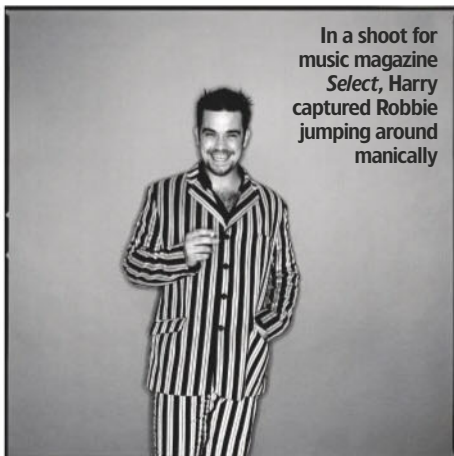
As Robbie and I walked through the station with an entourage behind us, I told him what I was planning to do, and he agreed. So when a train pulled into the platform, he and I jumped on just as the doors were about to close. Everyone else, including his PR people and my assistant, was left on the platform.

Robbie and I went one stop on the train to King's Cross station. I had my Fujifilm GW670 (a 6x7 rangefinder camera with a 90mm lens), some Kodak Tri-X film and a tripod. I shot about 10 frames. Nobody on the train said anything to us or barely even looked up. We got out at King's Cross and caught the train back to Farringdon.

If I wanted to shoot something like that today, I'd probably have to get official permission or set it up with lots of extras. But we got away with it then because we did it so quickly. If you're fleet-footed and completely brazen, quite often people don't bat an eyelid. If you ask: 'Is it okay to take the picture?' you're just giving people the opportunity to object. Here, we winged it



Harry shot about 10 frames of Robbie on the Underground, having shaken off his entourage



In a shoot for music magazine *Select*, Harry captured Robbie jumping around manically





and I think that energy and spontaneity is woven into the fabric of the picture.

Later that year, Robbie released his debut solo album, *Life thru a Lens*, and suddenly he was a bigger star than ever before. When I next photographed him, in 2005, he had produced five successful albums and signed a record-breaking £80 million contract with his record company. He had become one of the world's biggest-selling recording artists.

The shoot, which took place in the luxurious Four Seasons Hotel George V in Paris, was highly controlled. I was told to photograph him just hanging out in the hotel, without giving him any directions. He didn't want to look into the camera.

Later, I photographed him on stage. He's a phenomenal entertainer and it was an amazing gig. I met his parents and friends on the tour bus. They were very friendly and chatty, but Robbie was in a world of his own. On both occasions that I met him, he seemed a complete enigma. It was impossible to get past the persona he had created and see the true Robbie.

The best picture I've taken of him is the shot on the tube. It was selected for the 1997 John Kobal Photographic Portrait Award exhibition. It's perhaps not one of my all-time favourites, but it was exactly the picture I'd wanted. Even today, 20 years later, I can look at it and feel pleased that I managed to pull off my idea.

As told to David Clark

AP



Harry Borden

Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds over 100 of his images. His book, *Survivor: A Portrait of the Survivors of the Holocaust*, was published earlier this year. Visit www.harryborden.co.uk



Sony Alpha 7R III

Sony’s latest full-frame powerhouse is the most versatile mirrorless camera yet, says **Andy Westlake**











The A7R III produces attractive colours and skin tones straight out of the camera
FE 85mm f/1.4 GM, 1/8000sec at f/1.4, ISO 3200

At a glance

£3,200 body only

- 42.4MP full-frame BSI CMOS sensor
- 10fps continuous shooting
- Hybrid AF with 399 phase-detection and 425 contrast-detection points
- ISO 50-102,400 (expanded)
- 5.5-stop in-body IS
- 4K video recording

For and against

-  Phenomenal image quality across a wide range of conditions
-  Extremely fast and responsive
-  Compact, lightweight design with well-placed controls
-  Excellent electronic viewfinder
-  In-body image stabilisation gives sharper images with any lens
-  Autofocus area is impossible to see when moved using the joystick
-  Rear screen only tilts up or down
-  Handgrip is too close to the lens for shooting with gloves

Data file

Sensor	42.4MP BSI CMOS
Output size	7,952x5,304
Focal length mag	1x
Lens mount	Sony E
Shutter speeds	30-1/8,000 sec + bulb
Sensitivity	ISO 100-32,000 (standard), ISO 50-102,400 (extended)
Exposure modes	PASM, Auto, Video, Slow&Quick
Metering	Multi, centre-weighted, spot, average, highlight
Exposure comp	+/-5EV, 0.3EV steps
Cont shooting	10fps; 8fps with live view
Screen	3in, 1.44-million-dot touchscreen
Viewfinder	3.69-million-dots, 0.78x magnification
AF points	399 phase-detection
Video	3,480x2,160, 30p
External mic	3.5mm stereo
Memory card	2 x SD, SDHC, SDXC
Power	NP-FZ100 Li-ion
Battery life	530 (EVL), 650 (LCD)
Dimensions	126.9x95.6x62.7mm
Weight	657g

It's now four years since Sony unveiled the world's first full-frame mirrorless cameras: the 24MP Alpha 7 and 36MP Alpha 7R. Eighteen months later, we saw the Alpha 7R II, with a groundbreaking 42.4MP sensor, built-in five-axis image stabilisation and a much-improved body design. An extremely highly regarded camera, this won our AP Product of the Year award in 2016, but it does have some flaws. It's not super-fast, it suffers from quirky handling, and its battery life is notoriously ephemeral. But many photographers have been happy to accept these limitations in exchange for its unique combination of compact size and exceptional image quality.

Now, though, it's time for round three, in the form of the Alpha 7R III. Sony has clearly decided to stick to what it knows best and kept

to a very familiar template, with a compact, SLR-styled body and central electronic viewfinder. But it's taken the A7R II design and added many of the best features it debuted on the Alpha 9 earlier this year, with the aim of addressing those aforementioned weaknesses. The result is a very impressive camera with a remarkable combination of resolution, shooting speed and high-ISO image quality.

Of course, we've seen something very similar recently, with Nikon's D850 earning high praise as the best DSLR we've reviewed to date. The two cameras are priced in the same ballpark (£3,200 for the A7R III, £3,500 for the D850), so they're bound to be compared; they'll surely also leave Canon users pondering the value of the similarly priced but comparatively under-specified EOS 5D Mark IV. The question, though, is can the



mirrorless A7R III compete with such an exceptional DSLR?

Features

Sony has employed essentially the same excellent 42.4MP back-illuminated full-frame sensor as the A7R II, with on-chip phase detection for autofocus. However, it's now been teamed up with the latest Bionx X processor and front-end LSI, bringing a slightly extended standard sensitivity range of ISO 100–32,000, expandable to ISO 50–102,400. The camera is said to offer fully 15 stops of dynamic range at ISO 100, which can be recorded into its 14-bit raw files even during continuous or silent shooting.

Speaking of which, the A7R III is substantially faster than the previous model, capable of shooting at 10fps (rather than five), or 8fps with live view between

frames. It also has a considerably larger buffer, which means it can shoot 28 uncompressed raw files in a single burst, or 76 compressed raw or JPEG files. This counts as a rare combination of resolution and speed, surpassed only by Sony's own Alpha 99 II electronic-viewfinder DSLR. A new shutter unit promises low vibration, and is rated for 500,000 cycles; a silent fully electronic shutter is also on hand for those occasions when you want to shoot discreetly.

Autofocus uses a hybrid system covering most of the image area, with 399 phase-detection and 425 contrast-detection points – a considerable increase on the 25 CDAF points in the A7R II. Sony says it's incorporated the autofocus algorithms it developed for the Alpha 9, promising a 'quantum leap' in AF performance, with 2x faster focusing alongside

big improvements in focus tracking and Eye-AF performance.

Like its predecessor, the A7R III includes five-axis in-body image stabilisation that works with practically any lens. But thanks to improved algorithms, it now promises blur-free handheld shooting at shutter speeds 5.5 stops slower than would otherwise be possible. According to Sony, this is the most effective image-stabilisation system yet employed by a full-frame camera.

In a very welcome addition, the A7R III uses the same uprated NP-FZ100 battery as the Alpha 9, offering over twice the capacity of the old NP-FW50. It's specified for 650 shots using the LCD, or 530 with the EVF, according to CIPA standard testing. The A7R III also gains twin SD card slots, one of which is of the faster UHS-II type, and can automatically switch

between them when one fills up. Brand-new features include a high-speed USB-C port alongside the conventional Micro-USB, which allows tethered operation via Sony's new free Imaging Edge software. Alternatively, you can charge the camera through one USB port while using a cable release with the other.

In a much-requested addition, it's now possible to protect images in-camera during playback, or assign them star ratings that are recognised by Adobe Lightroom and Bridge. Another neat touch is that bursts of images can be grouped together in playback, making it quicker to browse through your day's shooting.

Wi-Fi is built in for connection to a smartphone or tablet, using Sony's free PlayMemories Mobile app. This enables full remote control of the camera,

Quite outstanding levels of detail can be recorded by the 42.4MP sensor FE 24-105mm F4 G OSS at 105mm, 1/1000sec at f/8, ISO 100



complete with a live-view display. Sony also makes it particularly easy to transfer images from the camera to your device, simply by pressing the Fn button during playback. You can also geotag pictures as you shoot, using your phone's GPS, via the newly added Bluetooth connection.

However, a few features that I'd expect at this price are missing. For instance there's no in-camera raw conversion, which every other brand now offers. Nor is there a built-in intervalometer. And with Sony having apparently abandoned its PlayMemories apps, no option to add one. So if you want to shoot time-lapse, you'll have to make use of a remote release or a third-party solution. This is disappointing for a £3,200 camera.

Build and handling

At 126.9x95.7x73.7mm and 657g, the A7R III is essentially the same size as its predecessor, but it has a slightly deeper grip to accommodate the larger battery. As a result, it feels subtly better in your hand, offering a very positive hold even with larger lenses such as the FE 24-70mm f/2.8 GM. There's very little to complain about in terms of build quality. The main question mark hangs over the somewhat slight plastic covers for the connector ports, and whether they will provide as good sealing in really difficult conditions as the thick rubberised covers on the likes of the D850.

While the A7R III uses essentially the same top-plate control layout as the previous model, on the back it resembles the A9. So in a hugely welcome move it gains an AF-on button and AF-area selection joystick, along with a much better positioned movie button and a larger, easier-to-use rear dial than those on the older model. All controls can be easily adjusted with the camera to your eye.

Indeed, with the option to use separate dials for shutter speed, aperture, ISO and exposure compensation, the most important settings are at your fingertips, and there are plenty of configurable custom buttons. It's even possible to program up to seven different camera set-ups for recall from the mode dial, and three specific subsets of shooting parameters that can be temporarily engaged by pressing down a custom button (for instance, to change focus and drive modes when a subject starts moving). This makes the camera incredibly customisable, but it's bewildering at first.

Sadly, the A7R III doesn't inherit the A9's top-plate drive and focus-mode dials; these functions are accessed from external buttons. Perhaps, Sony assumes users will change these settings less often than on the action-focused A9. It's not a big problem, but it means the A7R III is a bit less fluid to use than it could be.

Shooting with gloves on chilly winter days reveals another flaw –

the handgrip is too close to the lens mount. As a result, with anything other than thin gloves, you'll struggle to squeeze your fingers into the gap. In such situations, I wished Sony had used a slightly larger body design, more like the Olympus OM-D E-M1 Mark II or the Panasonic Lumix DC-GH5. Photographers who prefer using back-button focus may also find the AF-ON button to be awkwardly placed too close to the viewfinder, especially if they shoot left-eyed.

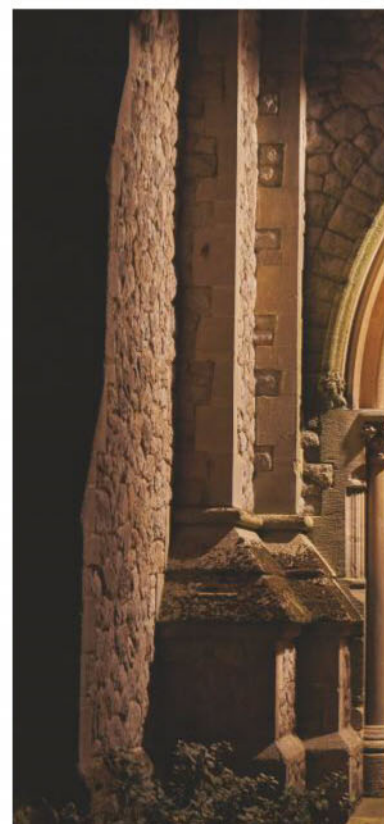
Sony's relative inexperience also shows in the layout of the camera's connector ports. Oddly, the headphone and microphone sockets aren't behind the same cover; instead, if you want to use them while recording video, you'll end up exposing the PC sync and HDMI ports, too. Likewise, the corner-mounted micro-USB remote release port is awkwardly located for use with L-brackets. Again, though, these are irritations rather than deal-breakers.

Viewfinder and screen

Like the A9, the A7R III employs a large, 3.69-million-dot EVF, which provides a bright, detailed view that's as large as any full-frame DSLR's. Depending on your preferences, it can be set to either 60fps or 120fps display modes, with the latter promising more fluid motion at the expense of increased viewing artefacts such as moiré or jaggies. You can choose to overlay a wide range of additional

information, but in one of Sony's ongoing failings, it's not possible to see a live histogram and electronic levels simultaneously. Even so, the EVF is so good that I used it for the vast majority of my images.

On the back, the LCD has been upgraded to 1.44 million dots, with Whitemagic technology for improved brightness. It's also touch sensitive for setting the focus point and examining magnified images in playback. Disappointingly, Sony has stuck with its tilt-only design. This has



the advantage of being very compact and not interfering with connector ports, but it becomes useless the moment you switch the camera to portrait format. I'd have preferred to see a dual-axis tilt or fully articulated design, as on other top-end mirrorless cameras.

Autofocus

Like other mirrorless models, the A7R III uses the main image sensor for autofocus, employing a combination of phase and contrast detection. This has a number of advantages compared to DSLRs; the focus area covers a much wider area of the frame, and there's no need to program in micro-adjustments for each of your lenses to fine-tune accuracy. As a result, it's much easier to get consistently sharp images.

There is an array of focus area modes to choose from. In Wide mode the camera will try to identify the subject wherever it may be in the frame, while Zone restricts it to smaller areas. In Flexible Spot mode you can position the focus point manually almost anywhere in the frame. With Expand Flexible Spot, surrounding focus points are used to assist the camera in focusing. For shooting portraits, Sony has included its impressive Eye AF mode, which detects and focuses specifically on your subject's nearer eye. This works remarkably well, acquiring correct focus with ease even when you're shooting off-centre subjects with

fast lenses, which is where DSLRs tend to struggle.

However, most users will, I suspect, spend a lot of time in Flexible Spot mode, setting the focus point using either the touchscreen or the joystick. With the former, the camera behaves entirely sensibly, highlighting the AF area in orange so you can see where it is. But if like me you prefer to use the joystick, the focus area is drawn in a dull mid-grey that makes it essentially invisible. It's remarkably incompetent of Sony not to have fixed this from the Alpha 9, and a serious failing if you prefer to position your AF point manually. This may sound like a minor niggle, but I found it affected the majority of shots I took. It's a serious flaw and in real need of a firmware fix.

This is a shame, as the autofocus is very good indeed. It's genuinely fast, which means that unlike with the A7R II, you don't find yourself constantly feeling just that little bit held up by the camera. As usual, accuracy is spot on, just as long as you pay close attention to where you place the focus area. The AF also continues to work very well in low light. The camera's impressive performance isn't restricted to static subjects, either – it's also capable of keeping up with those that move. It's perhaps not as unerringly accurate as the Alpha 9, but it keeps your subjects acceptably sharp over the course of a burst, and works

Focal points

It may have a compact body, but the Alpha 7R III is packed full of advanced features

Connectors

On the left side of the body, behind flush-fitting plastic connectors, you'll find a microphone, headphone, PC sync, HDMI, USB-C, and micro-USB sockets (the latter will accept Sony's RM-VP1 wired remote release).

Accessories

The Alpha 7R III is compatible with the same VG-C3EM Vertical Grip as that used by the Alpha 9.

Flash

There's no built-in flash, but the camera has a hotshoe for attaching external units. A PC sync flash socket is also on board for working with studio strobes.

Dual card slots

Like the Alpha 9 the camera has two SD slots behind a single door, with the lower one adopting the fast UHS-II standard.

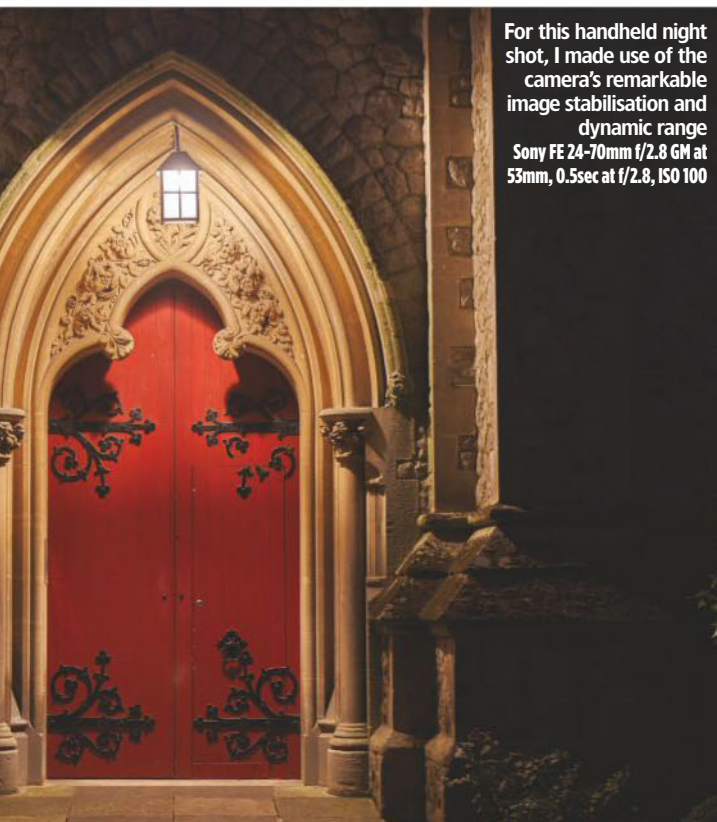


Power

Shared with the Alpha 9, the NP-FZ100 battery is specified for 650 shots using the LCD, or 530 with the EVF. It can be quickly charged using the external charger, or topped up via either USB socket.

Infrared

A receiver for the Sony RMT-DSLR2 infrared remote control is positioned on the camera's handgrip.



For this handheld night shot, I made use of the camera's remarkable image stabilisation and dynamic range
Sony FE 24-70mm f/2.8 GM at 53mm, 0.5sec at f/2.8, ISO 100

High ISO image quality is phenomenal
 Canon EF 70-300mm f/4-5.6 IS USM
 at 300mm via Sigma MC-11 adapter,
 1/1000sec at f/9, ISO 40,000



Pixel Shift Multi Shooting

SONY HAS INTRODUCED a new 'Pixel Shift Multi Shooting' mode that uses the IS system to take four frames of the same scene while shifting the sensor precisely one pixel between each, rather like we've previously seen on Pentax DSLRs. It writes four standard ARW raw files to card, which can then be combined to a new ARQ format using Sony's Imaging Edge software on a laptop or desktop computer. This produces a composite file with full-colour sampling at each pixel location, which can be output in either JPEG or TIFF format.

In the camera's default set-up, the mode can only be engaged from the menu, but I added it as a shortcut to the Fn menu in place of focus mode. One disadvantage is that the camera has to wait a second or more between frames, which causes problems when any part of the subject is moving.

This kind of multi-shot mode is pretty much a known quantity

now, and Sony's version brings no big surprises. So you get substantially higher-quality images compared to conventional single-shot mode, with vastly improved tonality and fine detail when viewing your images at the pixel level. But only if nothing moves between exposures; if it does, you end up with an unholy mess. So it's great for product photography or still life, but has no chance of working for portraits or almost any landscape. In those situations where Pixel Shift mode does work, however, the A7R III gives some of the most finely detailed images I've seen from any camera.



Pixel Shift Multi Shot



Single Shot

➤ especially well in concert with Eye AF.

Performance

When it comes to in-the-field use, the A7R III is a clear improvement over its predecessor, which could often feel sluggish. Most notably, its considerably upgraded AF and continuous-shooting abilities make it a credible option for high-speed action. Shooting wildlife in full-resolution raw at 10fps, I was able to rattle off repeated bursts practically at will.

Battery life is much improved, too, with the NP-FZ100 providing sufficient juice for a fairly intensive day's shooting. This is still a mirrorless camera, of course, so you have to learn to flick the power switch off when you're not using it. But it doesn't need the same degree of babying as before, and I suspect most will find its stamina to be perfectly satisfactory.

Image quality is, as we'd expect, exceptional. While Sony's 42.4MP sensor is a few years old now, it's still one of the best on the market, matched solely by the 45.7MP unit in the Nikon D850. It provides an exceptional blend of high resolution at low sensitivities with very low noise when the ISO is raised. Dynamic range is truly astonishing, especially at ISO 100, with the ability to pull an immense amount of detail from deep shadows without excessive noise.

This allows you to retain highlight detail in extremely high-contrast scenes and then process the raw file to bring up the shadows.

On the whole, the camera's automated systems do a very good job. The metering is very reliable in its multi-pattern mode, and it's easy to visualise in the viewfinder when the camera will overexpose and dial in the requisite corrections. Alternatively the highlight-metering mode can be handy in high-contrast situations where you want to be sure of retaining detail in the brightest regions of the frame. I've also found the auto white balance to be less prone to introducing odd colour casts compared to previous Sony models, with the A7R III generally providing more attractive colour output as a result. Indeed, in my couple of weeks shooting with the camera, it's barely put a foot wrong.

Special mention should be made about the in-body image stabilisation, which is extremely effective, particularly when used together with Sony's optically stabilised lenses. But it also lets you shoot handheld at slow shutter speeds with unstabilised lenses such as fast primes, and quite simply delivers sharp shots over a much wider range of conditions. I think it's the A7R III's single biggest advantage over DSLRs like the Nikon D850, and reason enough to choose it instead.

AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

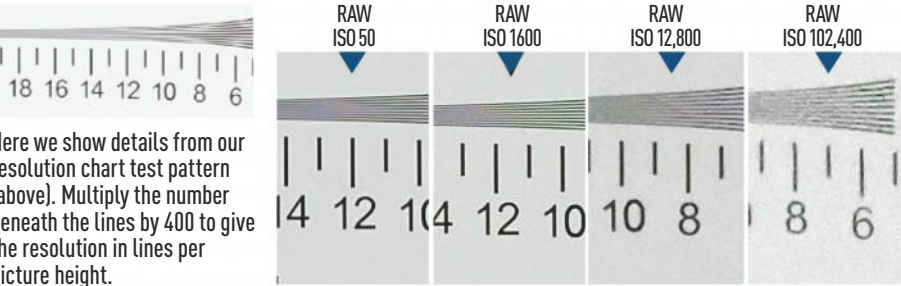


Sony has used the same 42.4MP BSI CMOS sensor as we previously saw in the Alpha 7R II, and just as in that camera, it gives absolutely superb results. Not only does it provide stunning levels of detail at low sensitivities, it also provides perfectly usable images at much higher settings than you might expect, with ISO 12,800 or even ISO 25,600 being perfectly feasible. The raw files are highly malleable, too, and it's possible to extract a lot of extra detail from deep shadows in post-processing without bringing up excessive noise.

Resolution

With its 42.4MP sensor and no low-pass filter, the A7R III gives impressive results, resolving 4,800 l/ph before the test chart lines blur. Some false detail is rendered at higher frequencies, which can give the impression of even higher resolution at the risk of maze-like aliasing

and false-colour moiré. Resolution doesn't drop much even at ISO 1,600. At higher ISO settings noise has an increasing impact, but even at ISO 12,800 the sensor delivers at least 3,200 l/ph. Even a reading of 2,800 l/ph at ISO 102,800 is pretty impressive.



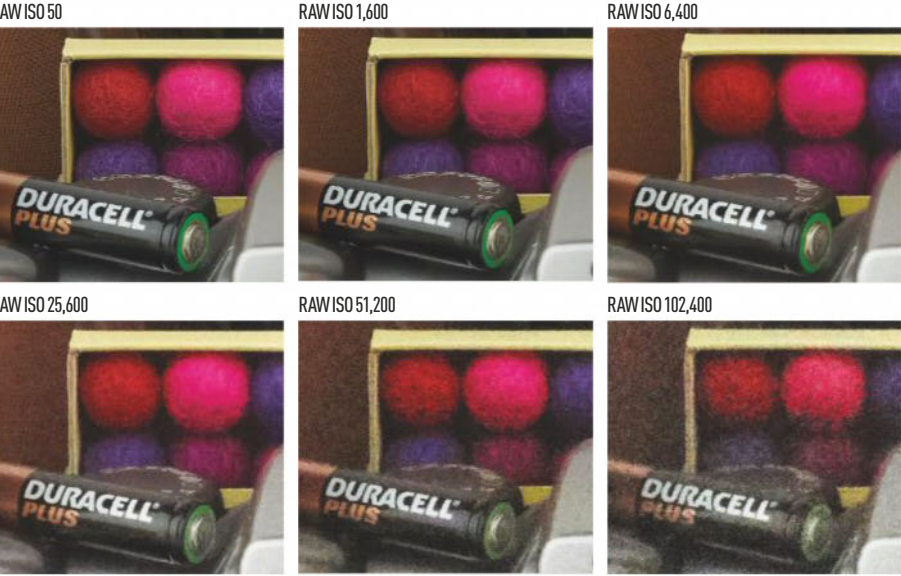
Here we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 400 to give the resolution in lines per picture height.

Diorama



The crops shown below are taken from the area outlined above in red

At low ISOs, the Sony Alpha 7R III gives truly stunning results, with files showing huge amounts of detail and no visible noise. What's more, there isn't even that much change at ISO 1,600, with just the finest low-contrast textures starting to blur away, and it's only at ISO 6,400 that the image really starts to visibly degrade. By ISO 25,600 most pixel-level detail has blurred away and shadows start to block up, but despite this, colours are still strong. At extended ISO settings, detail and colour suffer considerably, but even at ISO 51,200 the remarkably clean shadows mean that images are still usable at a pinch.



Verdict



With the Alpha 7R III, Sony has done a fine job of developing the A7R II design. It's added some useful updates borrowed from the Alpha 9, with the larger battery and revised control layout being especially welcome. Throw in the substantially faster AF and continuous shooting, and it feels like a camera that can handle practically anything.

Indeed, it's difficult not to conclude that the Alpha 7R III is the best mirrorless camera yet made. It may not have the out-and-out speed of the Alpha 9 or the sublime handling and JPEG image quality of the Fujifilm X-T2, but it's still very quick, and handles much better than its finicky predecessor. Crucially, it marries this with absolutely stunning raw image quality.

This means that alongside the Nikon D850, the Alpha 7R III is one of the best all-rounders you can buy. The A7R III has all the usual advantages of mirrorless, including a truly accurate viewfinder preview, a more reliable and accurate autofocus system and a considerably smaller body. But to me, its trump card is its in-body stabilisation. Combine this with the on-sensor AF and vibration-free mirrorless design, and it's much easier to get consistently sharp shots that make best use of the sensor's resolution.

The A7R III's main disadvantage lies in its handling. While the A7R III is much better than its predecessors, it still has some quirks. Luckily, it is almost infinitely customisable, so you should be able to get it configured to your liking, if you can master its menu system. However, some may find it too small, especially if they regularly shoot outdoors wearing gloves, while Sony's fondness for ultra-sharp but huge lenses partially negates the size advantage of the system.

Of course, there are DSLR users who are unlikely to switch systems. But there is no doubt that the future is mirrorless, and the Alpha 7R III emphasises just how far ahead of the competition Sony is right now.

FEATURES	8/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10

The Bessa-L is about as simple as it's possible for a camera to get



FILM STARS

Voigtländer Bessa-L

The Bessa-L in its raw state

The 1999-made Voigtländer Bessa-L is one of the most basic cameras to be ever made. In this article, **John Wade** tells us how to turn it into a fascinating beast and challenge our manual photography skills.

Cameras do not get much more basic than the Voigtländer Bessa-L. It's a 35mm body with a built-in meter and focal plane shutter, with shutter speeds that range from one second to 1/2,000sec. There's no reflex viewing, no rangefinder, no viewfinder, and not even a lens. So why would you want to invest in such a beast? I'll give you three reasons: it provides a plain body on to which you can build various camera combinations; it offers the opportunity to get back to basics and learn – or relearn – what simple, manual film photography is all about; and finally, it bears a name that has always guaranteed quality.

Voigtländer was once one of the most prestigious names in German camera manufacture. Founded as an optical company

in 1776, it began producing cameras in 1840, during the daguerreotype era. Among its many accomplishments, the company produced the Zoomar – the world's first zoom lens – and the Vitrona – the first camera with a built-in electronic flash. Along the way came quality 35mm cameras such as the Vito B, Vitomatic, Bessamatic, Prominent and Vitessa, as well as a significant number of 120 roll film cameras.

When Bessa-L met Voigtländer

The Bessa-L is like a poor man's Leica; you can pick one up on eBay for around £100. How a camera made in 1999 came to use the Voigtländer name is a bit complicated. In 1965 Voigtländer integrated with Zeiss, together producing cameras until 1972, when Zeiss sold Voigtländer to Rollei. In 1982, a company called Plusfoto took over the name, but in 1995 another company called Ringfoto bought Plusfoto and the Voigtländer brand. The name was subsequently leased to Cosina in Japan, which began making 35mm rangefinder cameras under the Voigtländer name. The Bessa-L was the first, remaining in production until 2003. Somewhat incongruously, the camera is marked 'Voigtländer Germany, Made in Japan'.



The top plate of the Bessa-L shows a conventional 35mm camera layout

Pimpin' up the Bessa-L

When you get your hands on the Bessa-L, the first thing you need is a lens. A range of Voigtlander wideangle lenses was introduced for the Bessa-L, but the camera features Leica's old L39 screw mount. So you can equip the body with the majority of Leica screw-fit lenses, guaranteeing top-quality images.

If Leica lenses are outside your budget, then Russian lenses that were made to fit Fed and Zorki cameras are inexpensive and give surprisingly high-quality results. You can pick up a standard 50mm Jupiter-8 secondhand for as little as £20. In between you'll find Rokkors, made for Minolta 35 cameras; Serenas, made for Canon rangefinder cameras; or any lenses originally intended for the great many Leica copies and fakes made from the 1930s onwards.

Next, you'll need a viewfinder that slips into the Bessa's accessory shoe. In the days when interchangeable lens rangefinder cameras were popular, most accessory lenses were sold with their own viewfinders. Scour eBay and you can find cheap,

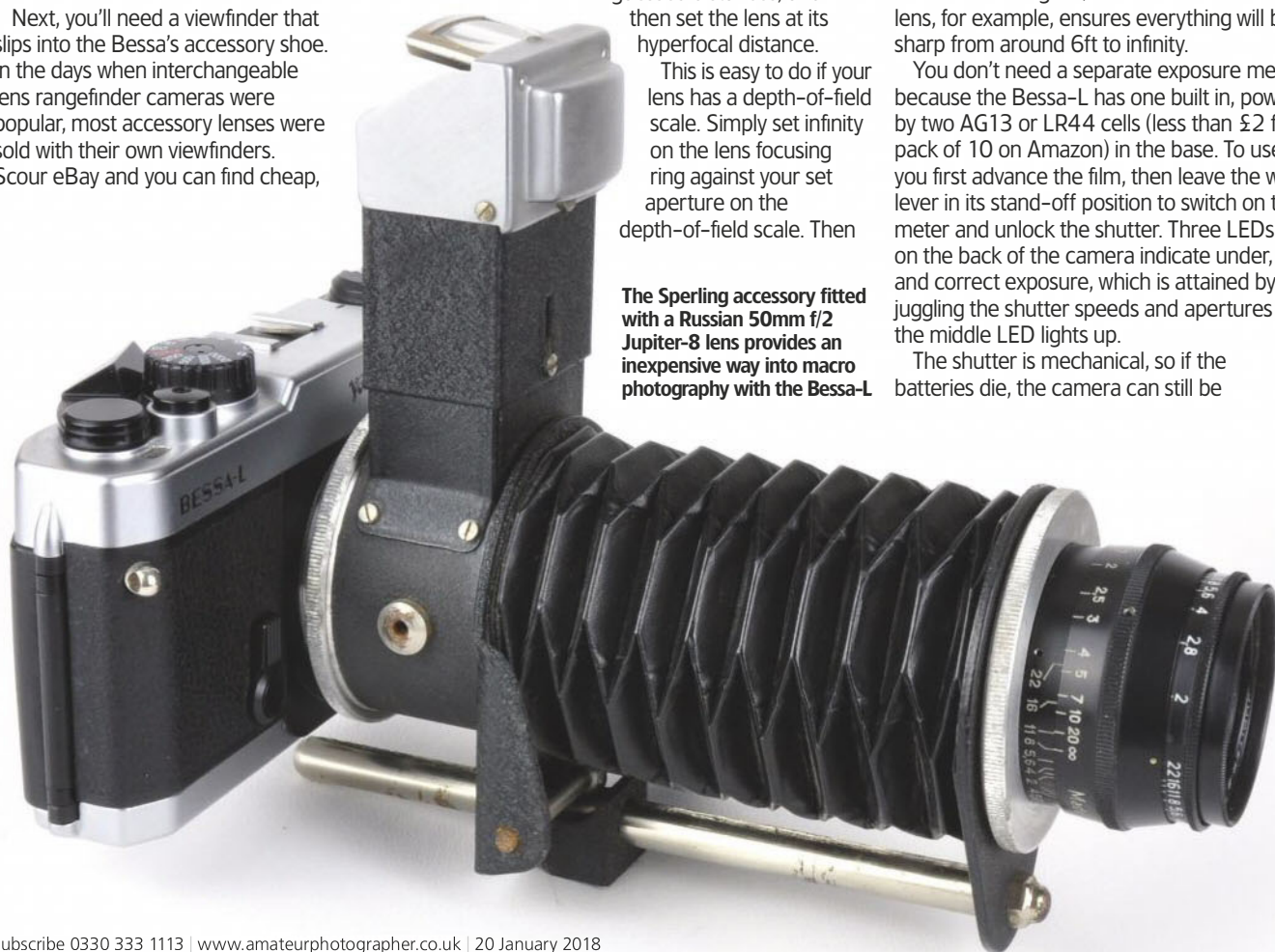
'You don't need a separate exposure meter, because the Bessa-L has one built in'

no-name viewfinders for different focal lengths, or more expensive versions branded for certain cameras. Multi-finders, adjustable for a range of focal lengths, can also be easily sourced. For affordability, look at Russian and Japanese viewfinders, which are totally fit for purpose.

Accessory rangefinders are equally easy to find secondhand. But it's possible to shoot without one, even if you don't feel confident about accurately assessing camera-to-subject distances. Just work at small apertures for a deep depth of field to mask inaccuracies in guessed distances, and then set the lens at its hyperfocal distance.

This is easy to do if your lens has a depth-of-field scale. Simply set infinity on the lens focusing ring against your set aperture on the depth-of-field scale. Then

The Sperling accessory fitted with a Russian 50mm f/2 Jupiter-8 lens provides an inexpensive way into macro photography with the Bessa-L



This was shot using the Bessa-L and a 45mm Super Rokkor lens. For a camera such as this, monochrome seems more appropriate than colour

look at the opposite end of the scale to see what distance falls against the same aperture. Everything between those two distances will be in focus. Working at f/16 on a standard 50mm lens, for example, ensures everything will be sharp from around 6ft to infinity.

You don't need a separate exposure meter because the Bessa-L has one built in, powered by two AG13 or LR44 cells (less than £2 for a pack of 10 on Amazon) in the base. To use it, you first advance the film, then leave the wind lever in its stand-off position to switch on the meter and unlock the shutter. Three LEDs on the back of the camera indicate under, over and correct exposure, which is attained by juggling the shutter speeds and apertures until the middle LED lights up.

The shutter is mechanical, so if the batteries die, the camera can still be



used, although you will have no way to measure exposure. If this happens, you can always resurrect the sunny 16 rule. It goes like this. Shooting in bright sunshine, set the aperture to f/16 and the shutter speed to the nearest reciprocal of the film speed. This means for ISO 125 film, set 1/125sec; for ISO 200, set 1/250sec, and so on. If the sun slips behind a cloud, open up a stop. If it's generally cloudy, open up another stop. In an age when digital cameras incorporate super-sophisticated metering systems for spot-on exposure, you'll be amazed how accurate this old rule of thumb can be, especially when you allow for the latitude of negative film.

Converting to a single lens reflex

You've now got a body, meter, viewfinder and lens. What more do you want? How about converting the Bessa-L to a single lens reflex?

For that, you need a Visoflex, originally made by Leitz for Leica cameras. There are three models, the simplest and least expensive of which is the Visoflex I. It's a mirror box that can be fitted with two different viewfinders for use at eye-level or at right angles. Visoflexes can be adapted for Leica screw- and M-mounts, so for the Bessa-L, you need the screw-mount version. With the Visoflex screwed to the camera body and a suitable lens attached, it gives reflex viewing via a mirror, which must be manually flipped out of the light path before each exposure. I use the



If the batteries go flat and you don't have any replacements, simply use the sunny 16 rule to calculate your exposure

word 'suitable' for the lens because, although you can buy a Visoflex and viewfinder for less than £100, you must use lenses that have been purpose-made for the Visoflex – and, being Leitz lenses, they can be expensive.

Visoflexes can also be fitted with bellows and any screw-fit lens for reflex-viewing macro photography or, with the attachment of a special accessory, for duplicating colour slides.

Although adapting the Bessa-L for single-lens reflex photography means the expense of a Leitz-made Visoflex and lens, it is possible to attain reflex-style macro photography a lot cheaper if you can find an accessory made by a German company called Sperling. Leica's L39 mount was one of several for which the accessory was made. It took the form of a bellows with a built-in reflex viewfinder, made to take an L39 screw-fit lens. Sperling close-up accessories sometimes turn up on eBay and they are relatively cheap.

The Bessa-L was not a one-off passing fancy for Cosina. In the years that followed its launch, the Japanese company updated the camera with more models that added extra features. But the Bessa-L was the first and simplest. For those who really want to get back to basics, it's also the least expensive and the best.

The cameras that followed



The Bessa-R2 – one of the cameras that followed the Bessa-L – fitted with 5cm f/2 Summicron lens from a 1954 Leica M3

Bessa-R Introduced in 2000. Built-in viewfinder with rangefinder added. Takes Leica screw-fit lenses.

Bessa-T Introduced in 2001. Integrated rangefinder in the body, but no viewfinder. Takes Leica M-mount lenses.

Bessa-R2 Introduced in 2002. Similar to Bessa-R, but takes Leica M-mount lenses.

Bessa-R2S and R2C Introduced in 2002. Special versions of the Bessa-R2 with Nikon and Contax lens mounts.

Bessa-R2A and R3A Introduced in 2004. Updated versions of the R2 with Aperture Priority Exposure added. Viewfinder magnification varies between the two models.

Bessa-R2M and R3M Introduced in 2006. Similar to R2A and R3A, but with manual exposure and mechanical shutters.

Bessa-R4M and R4A Introduced in 2006. Similar to R3A and R3M, but with extra-wideangle viewfinders.



A secondhand Voigtlander rangefinder slipped into the accessory shoe removes the need for guesswork in focusing

FOUR WAYS OF ADAPTING THE VOIGTLÄNDER BESSA-L



A Visoflex, right-angle viewfinder, bellows and a screw-fit 5cm f/2.8 Elmar removed from a 1950s Leica IIIIf equips the Bessa-L for macro work



The Bessa-L with a 13.5cm f/4 Minolta Tele Rokkor lens and multi-finder made by Steinheil



The Bessa-L equipped with a 45mm f/2.8 Super Rokkor from a Minolta35 and a viewfinder made for a Diox – both cameras from the 1950s



With a Leitz Visoflex, eye-level viewfinder and a 20cm f/4.5 Leitz Telyt lens, the Bessa-L turns into a telephoto single-lens reflex

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Quadralite A1

Quadralite's A1 is a flashgun for your smartphone and more.

Jon Devo tests it out.

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WHILE the image quality of smartphones is constantly improving, their small sensors still struggle at times. A number of lighting products promise to boost the low-light performance of smartphone cameras, but the Quadralite A1 offers a little extra. If it looks familiar, this is because it's a rebranded version of the Godox A1.

Its most basic functionality sees the A1 pair with any iPhone since the 5S to add an 8W Xenon flash and 1W LED modelling light, and it can be mounted to the rear of the phone or other metallic surfaces via a magnetic patch. Adjustable in five steps from 1:1 to 1:16 via the A1's control wheel and LED display on its top surface, the results from the A1 are significantly more pleasing than those from a smartphone flash. It delivers better colour temperature performance, increased power and more evenly spread lighting.

It can also be used as an off-camera flash, connecting to the phone via Bluetooth 4.0, with a range of up to 50m, and its design includes a 3/8in tripod thread.

The A1 is compatible with Quadralite Navigator X and Godox X wireless flash systems when paired via the Quadralite Photo App. This integrated solution allows photographers to seamlessly incorporate powerful external lighting into their smartphone photography, whether on location or in a controlled environment. However, if you're the traditional type who still uses a dedicated camera for your photography, then the A1 serves as a studio light command centre, providing easy-to-use wireless control over the power output of all studio lights in your setup.

There's a USB-C type connector for charging, a 2.5mm flash sync socket for wired flash control, Bluetooth 4.0 and a built-in 2.4GHz wireless transceiver for slave or master functionality with the Quadralite Navigator X. An internal 1Ah Li-Ion battery offers up to 700 full-power flashes, and refresh times were fast enough to keep up with the iPhone when not shooting in continuous bursts, but it was noticeably slower when using the A1 at full power.

Verdict

If you're a keen smartphone photographer, or use Quadralite or Godox lighting, the affordable and versatile Quadralite A1 is an essential accessory. It will help you take better and more creative images with your smartphone. And when paired with the Quadralite Photo App, it's a significantly easier way to control Quadralite and Godox lighting systems than relying solely on the Navigator X.

At a glance

- Standalone 8W flash unit
- Wireless control via Quadralite Photo App
- Compatible with Quadralite and Godox wireless flash system
- Communicates with Navigator X wireless system transceiver

Thread mount

The standardised 3/8in tripod thread in the unit's base means the unit can be mounted on a stand or grip.

LED modelling lamp

There's a 1W LED modelling lamp and 8W flash with five steps of adjustment ranging from 1:1 to 1:16.

Bluetooth

The built-in Bluetooth 4.0 module communicates with smartphones via the Quadralite Photo App.

Amateur Photographer
Testbench
Recommended
★★★★★

Magnetic mount

The magnetic patch allows easy mounting to smartphones and metal surfaces.

USB input

The A1 features USB-C and 2.5mm flash sync cable inputs.

COMPATIBILITY

When used as a controller with the Quadralite Photo iOS app, the A1 can remotely operate the firm's Stroboss, Reporter, Pulse Pro X and Atlas ranges of flash units.

TechSupport

Email your questions to: ap@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

Downsizing to an EOS M5

Q Reluctantly, I'm thinking of replacing my Canon EOS 5D Mark II with an EOS M5. Lugging the 5D around has become a lot less appealing since I retired. Now that I have more time to travel, the weight and bulkiness of my kit bag is a real problem, especially when flying on budget airlines. I originally switched from 35mm film straight to the 5D, so I have never used a 'crop frame' camera like the M5 before. I'm still not sure what differences to expect. A helping hand with this and any other advice would be most welcome.

Ron Arden

A The EOS M5 body is less than half the weight of the 5D Mark II and is significantly smaller. If you buy EF-M lenses, they will be smaller and lighter than equivalent EF lenses. Sensor-

The EOS M5 – less than half the weight of the 5D Mark II



wise, the M5's 24-million-pixel APS-C sensor doesn't sacrifice much to the 5D Mark II's older full-frame sensor, apart from slightly less noise headroom at higher ISO settings. Perhaps the biggest issue

full-frame photographers have with crop-frame cameras is working out the equivalent field of view, brightness and depth of field according to lens settings.

For field of view divide full-frame lens focal lengths by 1.6 to get the focal length for M5 lenses that provide the same field of view. For example, a 28mm full-frame lens will have the same field of view as a 17.5mm lens on the M5. Lens aperture brightness according to f-stop is the same regardless of sensor size. But, for the same aperture setting and field of view, a lens on the M5 will render more depth of field than on full frame. The exact values need to be calculated based on subject distance. Use www.dofmaster.com or a phone app to crunch the numbers for you. You can use your full-frame lenses via an adapter, though this surrenders some of the weight/size advantage of the M5.

Which type of dev tank loading system?

Q I have decided to do A-level photography next year, and I'm pretty excited. I'd like to start developing my own film at home with some help from my father, who still has some of the developing equipment he used to process films with. In fact, I'm spoilt for choice, as my uncle also has some equipment. He has offered me a Paterson developing tank while my dad has a Gepe tank. I think the Gepe is a

'centre' loader and the Paterson is a 'twist loader'. Which is better?

Abi Lownes

A Personally, I prefer centre loading as long as there is a loading guide attachment, which not all tanks does, though. It's a bit more complicated attaching the end of the film to the centre of the reel and winding the film in using the removable guide, but after shredding some film with the Paterson system, I found centre-loading less nerve-

wracking as well as faster. On the other hand, I was in the minority and most people I knew had no issues with Paterson. You're in the ideal situation to be able to try both and make an informed, personal decision.

Making the most of the E-M1 digital zoom

Q I have recently discovered that the Olympus OM-D E-M1 has a 2x Digital Zoom function. Unlike most digital zooms, this function does not result in a reduction in file size (presumably due to in-camera interpolation), and so I find that picture quality remains high. As a result, my two prime lenses give me coverage of 24mm and 48mm, and 90mm and 180mm (35mm equivalent). Given this coverage, together with a minimum of walking, I have concluded that I no longer need to invest in the telephoto zoom. Do you agree?

Pete Jeans

A It's not for me to agree or disagree – it's for you to decide if your strategy is suitable for you. Undoubtedly the 2x Digital Zoom function on the E-M1 is a handy feature. But this mode only uses a quarter of the sensor area so there is, inevitably, a significant loss in potential image quality. This may not be a problem depending on what you will be doing with your image. With moderate to low resolution use, on social media for example, without severe cropping, the digital converter mode can work very well. For more critical work, the loss in pixels means imperfections such as softness and interpolation halos will start to show. Less than perfect optics will also exacerbate the problem, but if you are using good-quality prime lenses, this should be relatively unimportant. Incidentally, when shooting in raw, an uncropped raw file will be recorded. The digital converter only saves the view you see in the viewfinder if you have opted to save JPEG images.

Q&A compiled by Ian Burley



The Paterson developing tank is a twist-loader system, which is still very popular with film users

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The Nikon Coolpix 990 with its unusual swivelling lens

The camera from the rear, with the lens swivelled back for easy carrying

BLAST FROM THE PAST

Nikon Coolpix 990

John Wade wonders if an early digital camera can be called a classic

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In the fast-moving world of digital technology, cameras have come a long way in the seemingly short time since this one was launched. Which is why an early digital camera has now become a true blast from the past.

Like the Coolpix 900S and 950 before it, the 990 employs an unusual design, in which part of the body swivels through 90° in one direction and 180° in the other. The rest of the body contains a 1.8in LCD screen and other basic controls, all of which will be familiar to today's digital photographers. A switch around the shutter release has settings

for 'off', 'auto shooting', 'manual shooting' and 'playback'.

The lens is an 8-24mm (38-115mm in 35mm terms) zoom, shutter speeds run eight seconds to 1/1,000sec, the camera employs 256-segment matrix metering and features five-zone autofocus. It records JPG and TIFF images on a CompactFlash card, which looks huge beside today's SD cards. Four AA batteries run all functions.

By the time the Coolpix 990 was launched, camera automation had already become extremely sophisticated. So transferring film camera technology to digital models meant cameras such as the Coolpix hit the ground running as far as the basic specification was concerned. It was, however, the low pixel count that was the stumbling block.

The image size from 3.34 million pixels is a mere 7x5in at 300dpi, but with a little interpolation, or willingness to print at 200dpi, you can still



An image taken with the Coolpix 990 – small, but good quality

get a fairly decent 10x8in print from the camera.

So is it worth using today? In practical terms, no. In terms of the novelty of shooting with a little bit of digital history, definitely yes.

What's good

Nikon quality, unusual swivelling lens, sophisticated automation.

What's bad

Low pixel count, outdated CompactFlash system, eats batteries fast.

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If you can't see the dust and dirt - you can't clean away the dust and dirt. Our products are designed to enable you to identify where and how to clean. We also advise that if you feel your sensor does not need attention after inspection, do nothing!

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■ Dry cleaning.

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HEAVIER CLEANING NEEDED

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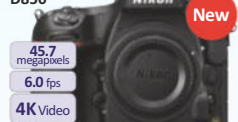
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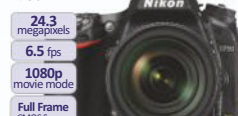
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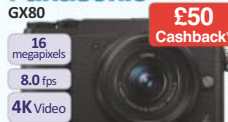
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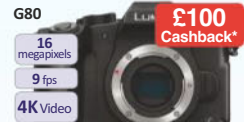
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Canon Virtual Kits Offer 3 Year Guarantee on L lens EOS 1DX II - 12 Months 0% EOS 5D MKIV - In Stock EOS 5Ds EOS 5DSr In Stock 7D MkII Body EOS 6D MKII In Stock EOS 80D In Stock EOS 80D + 18-55 IS STM EOS 80D + 18-135 STM EOS 77D Body EOS 77D + 18-55mm STM	Phone £4,799 £3,129 £2,949 £3,149 £1,349 £1,699 £949 £1,049 £1,299 £799 £839	EOS 77D + 18-135 STM EOS 750D + 18-55 STM 8-15mm f4 L Fisheye 10-18mm f4.5-5.6 IS 11-24mm f4 L 16-35mm f4 L IS 16-35mm f2.8 L III 17-40mm f4 L 17-55mm f2.8 IS 24-70mm f4 L IS 24-70mm f2.8 L II 24-105mm f4L IS II 70-200mm f4 IS 70-200mm f4L	£1049 £599 £1199 £229 £2,699 £969 £2,099 £695 £749 £799 £1,849 £995 £1,149 £629	TS-E 24mm f3.5L II TS-E 17mm f4L 70-200mm f2.8 L II 70-300mm f4-5.6 IS 70-300mm f4-5.6 L IS 135mm f2L 100-400mm L II 200-400mm f4 L IS 1.4x 24mm f2.8 IS 24mm f1.4 L II 35mm f2 IS 35mm f1.4L II 50mm f1.4 50mm f1.2L	£1,689 £1,999 £1,895 £419 £1,099 £939 £1,895 £10,399 £449 £1,449 £469 £1,799 £349 £1,349	85mm f1.8 USM 85mm f1.4L IS 100mm Macro f2.8 100mm Macro f2.8 L IS 300mm f4 L IS 300mm f2.8 L IS II 400mm f4 DO IS II 400mm f2.8 L IS II 500mm f4 L IS II 600mm f4 L IS II 800mm f5.6 L IS 1.4x III £399 2xIII Extender 600EX-IRT Speedlite	£349 £1,536 £459 £829 £1,275 £5,799 £6,495 £9,499 £7,999 £10,995 £11,899 £399 £529
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Nikon Professional Dealer

**Wanted Nikon in Part Exchange UK STOCK UK STOCK UK STOCK UK STOCK
D5 - D850 - D750 - D810 - D500 - D7500 - D5600 - D3400 - LENSES - ACCESSORIES**

NIKON PRO DEALER NEW D850 - In Stock D5 Body - In Stock D500 Body - In Stock D500 + 16-80mm f2.8-4 VR D810 D810 + 24-120mm f4 D810 + 24-70mm f2.8 VR D810 + 14-24mm f2.8 D750 D750 + 24-120mm f4 D610 + 24-85mm VR NEW D7500 Body D7500 + 18-105mm VR D5600 + 18-140mm VR D5600 + AF-P18-55mm VR	£3,499 £5,389 £1,799 £2,599 £2,589 £3,578 £4,438 £4,188 £1,699 £2,399 £1,749 £1,249 £1,599 £949 £729	D7200 body D7200 + 18-105mm VR D3400 + AF-P18-55 VR 10-24mm f3.5-4.5 DX 14-24mm f2.8G 16-35mm f4 VR 16-80mm f2.8E VR 18-35mm f3.5-4.5 18-140mm f3.5-5.6 VR 18-200mm f3.5-5.6 VR II DX 18-300mm f3.5-5.6 VR DX 24-70mm f2.8E ED VR 24-120mm f4 VR 28-300mm f3.5-5.6 VR 70-200mm f4.5-5.6 VR 70-200mm f2.8E FL VR	£909 £1099 £374 £769 £1,599 £1,016 £909 £659 £479 £659 £889 £1,995 £989 £849 £1,149 £2,299	70-300mm f4.5-5.6 VR 80-400mm f4.5-5.6 AFD VR 200-500mm f5.6E ED VR 20mm f1.8 G 24mm f1.4 G 28mm f1.4 E 35mm f1.8 G 35mm f1.4 G 50mm f1.8 G 50mm f1.4 G 58mm f1.4 G 85mm f1.8 G 85mm f1.4 G 300mm f4E PF ED VR 105mm f2.8 G Micro VR NEW 105mm f1.4E ED	£519 £2,199 £1,179 £679 £1,879 £1,999 £459 £1,639 £189 £409 £1,449 £429 £1,399 £1,569 £769 £1,849	200mm f2 G ED VR II 300mm f2.8 G VR II 400mm f2.8 FL ED VR 500mm f4E FL ED VR 600mm f4E FL ED VR 800mm f5.6 FL VR+TC1.25 PC 19mm f4E ED PC-E 24mm f3.5 PC-E 45mm f2.8 2x TC-20 E III Converter 1.4x TC-14 E III Converter SB-5000 Speedlight SB-5000 Speedlight SB-RT1 Commander SU-800 Commander Unit UK STOCK UK STOCK	£4,989 £5,079 £10,499 £8,699 £10,299 £15,299 £3,000 £1,649 £1,539 £399 £429 £499 £195 £609 £339
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HASSELBLAD

New Hasselblad X1D-50C
Mirrorless camera - IN STOCK

New X1D-50C + 45mm X1D + 45mm + 90mm New X1D-50C body XCD 90mm Lens XCD 30mm Lens H6D-50C Body set	£9,995 £13,644 £8,388 £2,695 £3,588 £12,960
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ZEISS

Canon/Nikon Fit Lenses

OTUS 55mm f1.4 OTUS 85mm f1.4 OTUS 28mm f1.4 15mm f2.8 Milvus 18mm f2.8 Milvus 21mm f2.8 Milvus 25mm f2 28mm f2 35mm f2 Milvus 50mm f1.4 Milvus 50mm f2 Milvus 85mm f1.4 Milvus 100mm f2 Milvus Macro 135mm f2 Milvus	£2,779 £3,199 £3,495 £2,159 £1,850 £1,395 £1,250 £969 £935 £935 £995 £1,395 £1,395 £1,799
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Zeiss Binoculars - 10 Year Warranty

8x32 Conquest HD 10x32 Conquest HD 8x42 Conquest HD 10x42 Conquest HD 8x42 Victory SF 10x42 Victory SF	£684 £724 £1949 £1949 £1,899 £1,949
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Leica

Leica M10 SL Body SL body + 24-90mm Monochrom (type 246) Black TL2 body Black TL2 body Silver New CL Camera - Phone Q Camera Black D-Lux (type 109) Leica Sofort Mint or White 24mm f1.4 Summilux M 24mm f3.8 Elmar M 20mm f2 Summicron M 28mm f2 Summicron M New 28mm f2 and 28mm f2.8 Phone	Now In Stock £5,799 £4,995 £8,495 £6,350 £1,699 £1,699 £3,549 £849 £229 £4995 £1758 £2149 £1695 See Website for full list of Leica lenses and accessories
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Leica SPORT OPTICS

10x25 Trinovid 8x20 Trinovid BCA 8x20 Ultravid BR 10x25 Ultravid BR 10x25 Ultravid HD-Plus 8x32 Ultravid HD-Plus New 8x42 Trinovid HD New 10x42 Trinovid HD 7x42 Ultravid HD-Plus 8x42 Ultravid HD-Plus 8x50 Ultravid HD-Plus 10x42 Ultravid HD-Plus 10x50 Ultravid HD-Plus 12x50 Ultravid HD-Plus New 8 x 42 Noctivid New 10x42 Noctivid	£329 £349 £510 £535 £495 £525 £1,395 £1,429 £749 £779 £1,449 £1,549 £1,595 £1,650 £1,775 £1,895 £1,995
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FUJIFILM

X-T2 Body + 18-55mm OIS X-T2 Body X-T20 + 18-55mm GFX -S0S System - IN STOCK X100F Silver/Black XF 50mm f2 R XF 23mm f2 R XF 16-55mm f2.8 R LM WR XF 10-24mm f4 R OIS XF 35mm f2 R XF 50-140mm f2.8 R OIS XF 100-400 OIS WR XF 14mm f2.8 R XF 16mm f1.4 R WR XF 23mm f1.4 R XF 60mm f2.4 R XF 56mm f1.2 R XF 90mm f2 R LM WR	£1749 £1519 £1149 Phone £1249 £455 £455 £1,045 £899 £407 £1,425 £1,699 £859 £899 £1,045 £635 £899 £899
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See website for full listings

SWAROVSKI

8x25 Pocket CL Green/Black 10x25 Pocket CL Green/Black 8x32 EL Field Pro 10x32 EL Field Pro 8x42 EL Field Pro 10x42 EL Field Pro 10x50 EL Field Pro 12x50 EL Field Pro BTX Eyepiece module BTX 30x55 Set ATX 30-70x55 Spotting Scope ATX 25-60x85 Spotting Scope ATX 25-60x85 Spotting Scope ATX 80-HD Angled + 25-50x scope ATX 65-HD Angled + 25-50x scope	£515 £549 £1,475 £1,520 £1,829 £1,855 £1,965 £1,989 £2,070 £3,195 £2,945 £2,675 £2,205 £1,995 £1,595
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Manfrotto

190XPRO3 190XPRO4 190XPRO3 190XPRO4 055XPRO3 055XPRO3 055XPRO4 Befree Air Befree Carbon	£159 £159 £299 £318 £175 £344 £279 £135 £249	494RC2 496RC2 498RC2 460MG 804RC2 MHXPRO-3W 010 Gated MVH502AH MVH500AH	£46 £57 £79 £299 £57 £109 £153 £105 £122
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INDURO

Stealth Series Carbon Fibre Tripods:

CLT004 CLT103 CLT104 CLT203 CLT204	£199 £207 £225 £270 £288	CTL303 CTL303L CTL304L CTL403 CTL404L	£297 £328 £346 £342 £427
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Grand Series Stealth Carbon Fibre Tripods:

GIT203 GIT204 GIT303 GIT304	£337 £360 £426 £445	GIT303L GIT305L GIT404XL GIT505XXL	£477 £495 £553 £675
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LEE Filters

100MM SYSTEM

Foundation Kit DSLR Starter Kit Deluxe Kit Professional Kit Universal Hood Standard adapter Wide adapter Landscape Pol Circular Polariser Linear Polariser Front holder ring ND Grad set Hard ND Grad set Soft ND Grad set Med 0.3 ND Grad 0.6 ND Grad 0.9 ND Grad Little Stopper Big Stopper Super Stopper 0.6 Pro Glass ND 0.9 Pro Glass ND Field Pouch Black Field Pouch Sand	£57 £122 £537 £112 £127 £19 £38 £160 £209 £132 £33 £185 £185 £175 £184 £174 £89 £89 £89 £118 £118 £34 £34	Filter holder Starter Kit Deluxe Kit Adapter ring Lens Hood Little Stopper Big Stopper Super Stopper Polariser System Pouch Seascape Set Out of Town set Black + White Urban Set ND Grad set Individual Grad MK II Holder Adapter rings Polariser Stoppers Individual Grad ND Grad Set	£59 £103 £145 £17 £72 £61 £61 £61 £177 £31 £149 £149 £142 £149 £142 £53 £129 £80 £157 £114 £81 £220
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Fuji X Series Lenses

14mm F2.8 XF.....	E++ £499
16-55mm F2.8 R LM WR XF.....	E++ £749
18-135mm F3.5-5.6 LM OIS WR XF.....	E++ £529
18-55mm F2.8-4 R LM OIS XF.....	E++ £299 - £349
50-140mm F2.8 WR OIS XF.....	Mint- £1,049
50-230mm F4.5-6.7 OIS XC - Black.....	E++ £239
50-230mm F4.5-6.7 OIS XC - Silver.....	Mint- £239
56mm F1.2 R XF.....	E++ £649
100-400mm F4.5-5.6 R LM OIS WR XF.....	Mint- £1,299

4/3rds Lenses

Olympus 9-18mm F4-5.6 ED Zuiko.....	E++ / Mint £249 - £275
12-60mm F2.8-4 ED SWD Zuiko.....	E+ £349
14-42mm F3.5-5.6 ED Zuiko.....	E+ / E++ £39 - £49
14-54mm F2.8-3.5 Zuiko.....	E- £129
25mm F2.8 Zuiko.....	E- £119
40-150mm F3.5-4.5 Zuiko.....	E++ £49 - £59
40-150mm F4-5.6 ED Zuiko.....	E++ £49 - £59
50-200mm F2.8-3.5 SWD.....	E++ £369
7-14mm F4 ED Zuiko.....	E++ £459
70-300mm F4-5.6 ED Zuiko.....	E+ / E++ £139 - £159
EC14 Tele Converter.....	E+ / E++ £149 - £169
EC20 2x Tele Converter.....	E++ £199
EX25 Extension Tube.....	E++ / Mint- £49 - £59
Panasonic 14-50mm F2.8-3.5 Vario-Elmar D.....	E++ £199
105mm F2.8 EX DG Macro Sigma.....	E++ £159
24mm F1.8 EX DG Sigma.....	E++ £189
16mm F2.0 ED AS UMC CS Samyang.....	Mint- £239

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++ / Mint- £499 - £549
12-32mm F3.5-5.6 OIS G.....	Mint- £139
12-35mm F2.8 G X Vario OIS.....	E+ / E++ £469 - £489
14-42mm F3.5-5.6 Asph OIS.....	E+ / E++ £69 - £79
14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129
25mm F1.4 DG Summilux.....	E++ £299
35-100mm F2.8 GX OIS Vario.....	E++ £589 - £599
35-100mm F2.8 II G X Vario Power OIS.....	Mint- £789
45-175mm F4-5.6 Asph Vario PZ.....	E++ £179
100-400mm F4-6.3 Power OIS.....	Mint £1,129
12-40mm F2.8 M.Zuiko.....	E++ / Mint- £529 - £549
12mm F2 ED M.Zuiko - Silver.....	Mint- £429
14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £139 - £149
17mm F1.8 M.Zuiko Black.....	Mint- £289
17mm F1.8 M.Zuiko Silver.....	Mint- £289
17mm F2.8 M.Zuiko.....	E++ / Mint- £129 - £139
40-150mm F2.8 M.Zuiko Pro.....	E++ / Mint- £899 - £949
40-150mm F4-5.6 ED M.Zuiko.....	E- £89
75mm F1.8 ED Black M.Zuiko.....	E+ / Mint- £479 - £519
75mm F1.8 ED Silver M.Zuiko.....	Mint- £519
1.4x MC Teleconverter M.Zuiko (40-150mm F2.8).....	Mint- £199

Sony E-Mount Lenses

10-18mm F4 E OSS.....	E++ £499
24-70mm F4 FE ZA OSS.....	E++ / Mint- £669 - £699
28-70mm F3.5-5.6 FE OSS.....	Mint- £219
35mm F2.8 FE ZA.....	E++ £499
70-200mm f4 G OSS FE.....	Mint- £999
85mm F1.8 FE.....	Mint £600
90mm F2.8 FE G OSS.....	Mint- £689
Samyang 24mm F1.4 ED AS UMC.....	E++ £279
24mm F3.5 Tilt-Shift ED AS UMC FE.....	Mint- £529
50mm F1.2 AS UMC CS.....	Mint- £199

Bronica ETRS/Sl

ETRSI Complete.....	E++ £379
ETRS Complete.....	E++ £229
45-90mm F4-5.6 PE.....	E+ / E++ £499
50mm F2.8 E.....	E- £129
50mm F2.8 PE.....	E- £129
100mm F4 PE Macro.....	E++ £199
150mm F3.5 E.....	As Seen / E++ £79 - £109
180mm F4.5 PE.....	E++ £119
2x Converter E.....	E++ £49 - £59
AElI Meter Prism.....	Exc / E+ £49 - £59
Prism Finder E.....	As Seen / Exc £19 - £20
Speed Grip E.....	E++ £35
Speedgrip E.....	E++ £39

Canon EOS Flashguns

90EX Speedlite.....	E+ £49
200E Speedlite.....	E+ / E++ £9
300EZ Speedlite.....	E+ / E++ £9 - £15
380EX Speedlite.....	E- £49
420EZ Speedlite.....	E+ £29

430EX Speedlite.....	Exc / E++ £79 - £89
430EZ Speedlite.....	E++ £25
540EZ Speedlite.....	E+ £39
550EX Speedlite.....	Exc / E++ £69 - £129
580EX Speedlite.....	E+ £119
MT-24EX Macro Ringlite.....	E++ £439
ST-E2 Transmitter.....	E+ / E++ £59 - £69

Canon EOS Lenses

10-22mm F3.5-4.5 EFS.....	E+ / E++ £259 - £279
11-16mm F2.8 DX ATX Tokina.....	E+ £249
11-22mm EFM F4-5.6 IS STM.....	E++ £209
11-24mm F4 L USM.....	E++ £2,139
12-24mm F4 ATX PRO SD Tokina.....	E++ £299
12-28mm F4 ATX PRO DX Tokina.....	E++ £199
14mm F2.8 L USM II.....	E+ / E++ £849 - £929
14mm F3.1 T ED AS IF UMC Samyang.....	E- £199
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £119
15-85mm F3.5-5.6 IS USM.....	E++ £329
15mm F2.8 EF Fisheye.....	E- £369
16-35mm F2.8 L USM MKII.....	E++ £779
16-35mm F4 L IS USM.....	E+ / Mint- £589 - £669
16-50mm F2.8 ATX PRO DX Tokina.....	E++ £349
16mm F2.8 MC Zenitar - Zenit.....	E++ £129
17-40mm F4 L USM.....	E+ / E++ £349 - £419
17-50mm F2.8 Di II Tamron.....	E++ £169
17-55mm F2.8 EF-S IS USM.....	E- £349
17-85mm F3.5-5.6 IS USM.....	As Seen £89
18-55mm F3.5-5.6 EFS II.....	Mint- £59
18-55mm f3.5-5.6 EFS IS II.....	Mint- £59
18-55mm F3.5-5.6 IS STM.....	E++ £89
18mm F3.5 ZE Zeiss.....	E++ £689
20-35mm F2.8 ATX Pro Tokina.....	E- £249
21mm F2.8 Distagon ZE Zeiss.....	E+ / E++ £769 - £869
24-105mm F4 L IS USM.....	E++ £429
24-70mm F2.8 L USM.....	E++ £549
24-70mm F2.8 L USM II.....	E+ £1,149
24-70mm F4 L IS USM.....	E+ / E++ £549 - £599
24mm F1.4 L USM MKII.....	E++ / Mint- £989 - £1,049
24mm F2.8 EF.....	E++ £169
25mm F2 Distagon ZE Zeiss.....	E++ £949
28-135mm F3.5-5.6 IS USM.....	E+ £129
28-80mm F2.8-4 L USM.....	E- £339
28-80mm F3.5-5.6 USM III.....	E++ £49
28mm F1.8 USM.....	E++ £279
28mm F2.8 IS USM.....	Mint- £299
28mm F2.8 SLII Asph.....	Mint- £299
35 mm T1.5 AS UMC.....	E++ £299
35-135mm F3.5-4.5 Vario Zeiss.....	E++ £349
35-135mm F4-5.6 USM.....	Exc £59
35mm F1.4 L USM.....	E++ £749
40mm F2 Ultron SLII EF Voigtlander.....	Mint- £279
40mm F2.8 STM.....	Mint- £109
50mm F1.4 ZE Planar T* Zeiss.....	E++ £389
50mm F1.8 EF Mk1.....	E++ £119
55-200mm F4-5.6 Di II Tamron.....	E++ £49
55-200mm F4.5-5.6 IS STM (M).....	E++ £169
55-250mm F4-5.6 EFS IS.....	E- £89
55-250mm F4-5.6 EFS IS Mkl.....	E- £79
60mm F2.8 EFS Macro.....	E++ / Mint- £279
60mm F2.8 Macro USM EFS.....	E++ £219
65mm F2.8 MP-E Macro.....	Mint- £749
70-200mm F4 L IS USM.....	E++ £639
70-200mm F4 L IS USM + Collar.....	E++ £689
70-200mm F4 L USM.....	E+ / E++ £339
70-300mm F4-5.6 Di Tamron.....	E++ £449
70-300mm F4-5.6 Di VC USD Tamron.....	E++ £199
70-300mm F4-5.6 IS USM.....	E++ / Mint- £199 - £229
75-300mm F4-5.6 EF III.....	E++ / Mint- £59 - £79
8-15mm F4 L Fisheye USM.....	E++ £889
80-200mm F2.8 ATX Tokina.....	E++ £249
80-200mm F4.5-5.6 EF II.....	E- £39
85mm F1.2 L USM Mkl.....	E++ / Mint- £1,099 - £1,199
100-300mm F4.5-5.6 USM.....	E- £79
100-400mm F4.5-5.6 L IS USM.....	E+ / E++ £649 - £699
100mm F2.8 L Macro IS USM.....	E++ / Mint- £539 - £589
100mm F2.8 USM Macro.....	E++ £249 - £259
135mm F2 L USM.....	E++ £599
150-600mm F5-6.3 Di VC USD G2 Tamron.....	E- £879
150-600mm F5-6.3 SP Di VC USD Tamron.....	E++ £499 - £529
180mm F3.5 EF L Macro USM.....	E++ £899
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £8,399
200-500mm F5-6.3 Di LD AF Tamron.....	E- £369
300mm F2.8 L IS USM.....	E+ £2,479
300mm F2.8 L IS USM MKII.....	E++ £4,249
300mm F2.8 L USM.....	Exc £895
300mm F4 L IS USM.....	E+ / E++ £519 - £549
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E+ / E++ £2,279 - £2,299
500mm F4 L IS USM.....	E- £3,489
500mm F4.5 L USM.....	E+ £2,149
500mm F8 SP Reflex Tamron.....	E- £199

Sigma Canon EOS Fit

10-20mm F4-5.6 DC HSM.....	E++ £189
15-30mm F3.5-4.5 EX DG.....	E+ £159
17-35mm F2.8-4 EX HSM.....	E+ £129
18-200mm F3.5-5.6 DC.....	E- £79
18-200mm F3.5-6.3 DC Macro OS HSM C.....	Unused £239
18-35mm F3.5-4.5 AF.....	Unused £49
24-70mm F2.8 EX DG.....	E+ £129
30mm F1.4 EX DC HSM.....	E++ / Mint- £169 - £199
50mm F1.4 DG HSM A.....	Mint- £449
50mm F1.4 EX DG HSM.....	E++ £219
50mm F2.8 EX DG Macro.....	E++ £149
70-210mm F3.5-4.5 Apo.....	E++ £29
150-600mm F5-6.3 DG OS HSM Sport.....	E++ £1,089
170-500mm F5-6.3 Apo.....	E+ £159
180mm F3.5 EX Macro APO.....	E++ £299
300mm F2.8 Apo DG HSM.....	E++ £1,149
400mm F5.6 AF.....	E- £99
500mm F7.2 Apo.....	E+ £149
600mm F8 Reflex.....	E- £179
800mm F5.6 APO EX DG HSM.....	E++ £3,499

Contax SLR

N1 + 24-85mm.....	E++ £489
RX Body Only + Case.....	E- £179
RTS3 Body Only.....	As Seen £199
RTS Body Only.....	E- £99
S2 Body Only.....	E++ £399
167MT Body Only.....	E+ £69
25mm F2.8 MM.....	E+ / E++ £299 - £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
28mm F2.8 AE.....	E+ £129
35mm F1.4 MM.....	E++ £799
50mm F1.4 AF.....	E++ £449
70-210mm F4-5.6 Sigma.....	E- £29
70-210mm F4.5-5.6 MC Vivitar.....	E++ £25
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
100mm F2 AE.....	E- £599
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 AE.....	E+ / E++ £149 - £229
135mm F2.8 MM.....	E+ £169
180mm F2.8 AE.....	Unused £549
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	E++ / Unused £159 - £449
300mm F4 MM.....	E++ £299

Digital Mirrorless

Canon EOS M3 + 15-45mm.....	Mint £339
EOS M3 + 18-55mm.....	E++ £359
EOS M Body Only.....	Mint- £129

FujiFilm X-Pro2 Body Only.....	E++ £1,089
X-Pro1 Body.....	E+ £249 - £279
X-T2 Black Body Only.....	E++ £1,149
X-T1 Graphite Body Only.....	E+ £479
X-T1 Body Only - Black.....	E+ £419
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35mm F1.8 DT SAM.....	E++ £99
50mm F1.7 AF Minolta.....	E+ / E++ £49 - £59
50mm F1.8 DT.....	E+ / E++ £45 - £59
50mm F2.8 AF Macro Minolta.....	E+ £109
55-200mm F4-5.6 DT.....	E+ / E++ £39 - £49
60mm F2 Di II (if) Macro Tamron.....	New £269
70-210mm F4.5-5.6 AF.....	E+ / E++ £49 - £59
70-300mm F4-5.6 Di.....	E+ / E++ £29 - £39
70-300mm F4.5-5.6 G SSM.....	E++ £349 - £399
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75-300mm F4.5-5.6 D Minolta.....	E+ / E++ £39 - £49
85mm F1.4 AF Minolta.....	E+ £499
85mm F1.4 ZA.....	E++ / Mint- £749 - £789
100-300mm F4.5-5.6 AF Minolta.....	E+ / E++ £69 - £89
100mm F2.8 D Macro.....	E++ £319
135mm f2 ED UMC Samyang.....	Mint- £279
200mm F2.8 Apo AF Minolta.....	E++ £639
300mm F2.8 ATX Tokina.....	E++ £499
300mm F2.8 G SSM II.....	E+ £4,889
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Nikon AF Lenses

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21mm F2.8 ZF2 Zeiss.....	E++ £799
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24-70mm F2.8E AFS VR ED.....	E+ £1,449
24-85mm F2.8-4 AFD.....	E+ / E++ £219 - £249
24-85mm F2.8-4.5 G AFS VR.....	E++ £269
25mm F2.8 ZF Zeiss.....	E+ / Mint- £399 - £449
25mm F2.8 ZF2 Zeiss.....	E++ £549
28-80mm F3.5-5.6 AFD.....	E++ £49
28mm F2.8 AF.....	E+ £149
28mm F2.8 AFN.....	E+ / E++ £129 - £139
35mm F1.4 AE AS UMC Samyang.....	E+ / E++ £249 - £299

35mm F1.4 G AFS.....	E+ / E++ £799 - £849
35mm F1.4 ZF2 Zeiss.....	E++ £749
35mm F2 ZF Zeiss.....	E+ / E++ £399 - £449
50mm F1.4 ZF Zeiss.....	E++ £349
50mm F1.8 G AFS.....	E+ £99
50mm F2 ZF2 Macro Zeiss.....	E++ £749
55-200mm F4-5.6 AFS DX G VR ..	As Seen / E++ £49 - £89
58mm F1.4 G AFS ED.....	E++ £989
60mm F2.8 AF Micro.....	E++ £179
60mm F2.8 AFD Micro.....	E+ £239
70-200mm F2.8 G AFS ED VR II.....	E+ / E++ £975 - £1,199
70-200mm F4 G AFS ED VR.....	E++ £779
70-210mm F4-5.6 AFN.....	E+ / E++ £59 - £79
70-300mm F4-5.6 AFG.....	E++ £59
70-300mm F4-5.6 ED AFD.....	E+ £89
70-300mm F4-5.6 G AFS VR.....	E++ £299 - £319
80-200mm F2.8 ED AF.....	E+ £299
80-400mm F4.5-5.6 AFD VR.....	E++ £399 - £429
80-400mm F4.5-5.6 G AFS ED VR.....	E++ £1,299
85mm F1.4 AFD.....	E+ £499
85mm F1.4 G AFS.....	E+ £849
85mm F2.8 D PC Micro.....	E++ £889
90mm F2.8 SP Macro AF Tamron.....	As Seen £99
100mm F2 ZF2 Macro Zeiss.....	E++ £1,089
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105mm F2.8 AFS G VR Micro.....	E+ / E++ £419 - £429
135mm F2 Apo ZF2 Zeiss.....	E++ £1,149
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300mm F4 AF ED.....	As Seen £239
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15mm F2.8 EX DG Fisheye.....	Mint- £339
17-50mm F2.8 EX DG OS HSM.....	E++ £239
17-70mm F2.8-4 DC OS Macro HSM Contemporary ...	E++ £239
24-60mm F2.8 EX DG.....	E+ £239
35mm F1.4 DG HSM A.....	Mint- £479
50-150mm F2.8 Apo HSM II.....	E+ £299
50mm F1.4 EX DG.....	E+ / Mint- £219 - £229
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17-70mm F4 DA AL (IF) SDM.....	E++ £239
18-250mm F3.5-6.3 ED AL (IF) DA.....	E+ £149
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28-70mm F2.8 SMC AL FA*.....	E+ £549
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35mm F2.8 DA Limited Edition.....	E++ £269
40mm F2.8 SMC DA XS.....	Mint- £179
50-200mm F4-5.6 DA ED.....	As Seen / E++ £29 - £49
50-200mm F4-5.6 DA ED WR.....	As Seen / E++ £49 - £79
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80-200mm F4.7-5.6 SMC F.....	E+ £49
100mm F2.8 D FA Macro.....	E++ £349
100mm F2.8 D Xenon Samsung.....	E+ £249
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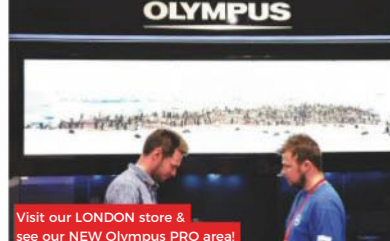
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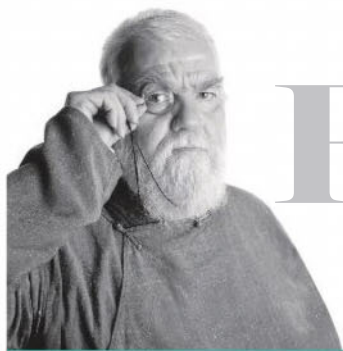
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Final Analysis

Roger Hicks considers...

'Bubbles', c1936, by Keith Dannatt

For well over 100 years, BJP Almanacs were definitive and indispensable books. Each year, our most excellent rival, the *British Journal of Photography*, published a new volume replete with technical information, new products, an epitome of progress, obituaries, chemical formulae and wonderful advertisements. For the student of photographic history, they are equally invaluable. I first encountered them around 50 years ago and today I have quite a few. This is from the Gravure section of the 1937 Almanac (my 1937 and 1932 Almanacs are falling apart, so I checked them first as the easiest to copy from).

Thanks to the Vandyck Printers Ltd of Bristol, reproduction quality was superb, and subject matter widely varied: landscapes, still lifes, genre scenes and much else. In the 1920s and 1930s, though, Keith Dannatt's pictures of young girls with no clothes on featured remarkably often. When I saw them for the first time, I was surprised but not shocked: the late 1960s and early 1970s were in some ways more puritanical than today, and in other ways less.

Dannat (of whom I can find no trace on the internet) seems to have been a studio-based forerunner of Jock Sturges: more innocent than the late David Hamilton, but still a photographer whose oeuvre could be taken either as a celebration of innocence or as mildly indecent – or both. Not pornographic, to be sure, but almost certainly overstepping a mark which many would have no difficulty in identifying nowadays.

Outside looking in

At first sight, this is a rather charming picture, beautifully executed. It does not, however, do to examine it too closely. For a start, it is highly contrived. Yes, little girls often run about with no clothes on, at least up to the age of nine or ten. But these neither look like nine or ten year olds, nor are they running about. And the bubbles are suspiciously perfect. I took a picture a few years ago in Arles of two little girls blowing bubbles out of a window. They were fully clothed and giggling and shoving one another, and the bubbles were difficult to capture. My picture



wasn't very good, but it didn't raise the kind of questions you get here. These are neither little girls nor just having fun.

For me, their hairstyles are the clinching argument. They are too perfect, too highly finished. The 1932 picture is even worse: The model's hair, by the look of it, is

Marcelled (crimped), while the soles of her feet are dirty: shades of *Readers' Wives*.

I would like to judge Dannatt's pictures as sweet innocence. Unfortunately, I can't. Still more unfortunately, perhaps, I can't tell whether I'm judging him, me or the second decade of the 21st century.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Kate Ferris.



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